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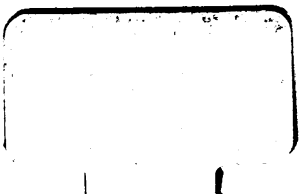

A

MANUAL OF ELOCUTION,

FOR

CLASS AND PRIVATE INSTRUCTION.

BY

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LATE TEACHER OF ELOCUTION IN VASSAR COLLEGE.

Revised and Enlarged.

PHILADELPHIA:

W. S. FORTESCUE & CO.,

(*Successors to E. C. & J. Biddle.*)

No. 811 ARCH STREET.

1883.

PREFACE.

THE design of this Manual is to furnish the principles of Elocution in a comprehensive and practical form. They are adapted to all grades of students and schools under the direction of a judicious teacher. Part II. illustrates the principles of Expressive Reading, which, in its highest sense, implies, on the part of the reader, intellectual development and innate emotional power.

The *selections* under Emotional Analysis are designed as tests of the student's ability to determine the feeling embodied in written language, and to apply correct elements of expression in the reading. This Manual may be used with any Reader which the student or teacher may select.

SUGGESTIONS TO TEACHERS.

"ORDER" is said to be "*Heaven's First Law*," and nowhere can it be more appropriately true than in Reading Classes.

"Teach your pupils to cultivate good taste and good manners, and the car of improvement will make a glorious start towards the desired goal, *Classification*."

Arrange a class in a tasteful manner, and, when once arranged, let them understand that you always expect to meet them in that position.

Have them *come* in order, as well as *remain* in order.

Grading is indispensable, if you wish to secure progress.

Qualification should be made the standard of promotion.

Require an *erect position*, either in sitting or standing.

Book in *left* hand. *Right* hand at liberty to turn leaves.

Do not assign too long lessons.

It is far better to read *one verse* or *paragraph understandingly* than to call words through a dozen pages, and neither *express* nor even *conceive* the *meaning* of a line read.

Select such pieces as shall best serve to illustrate any particular characteristic, or what may be best adapted to the capacity of your pupils.

Care must be taken that *the exercise is not above the comprehension* of young readers, or not adapted to their taste.

The pupil's own attentive study of the *meaning* of what he reads is *essential* to secure natural force and variation of tone.

Simple narrative, descriptive, and conversational pieces should be first mastered.

The most *undivided attention* of the *Teacher* should be given to a class in Reading.

Children learn much by *imitation*, and the *voice* of the teacher must be frequently heard in a *correct* manner.

Never allow a child to utter any word or sound in reading, recitation, or conversation in a listless manner; "*Whatever is worth doing at all, is worth doing well.*"

It is not enough that a half hour once a week be given to this exercise. It should receive *daily* attention.

VOCAL PRACTICE is essential after a thorough *analysis* of the piece.

See to it that your pupils study Reading lessons ALOUD at home, in the open air, on the play-ground.

The ANALYTICAL STUDY of a lesson possesses many advantages, viz.:

1st. As a means of general information it is invaluable.

2d. As a preparation for oral utterance it is necessary that the reader should fully comprehend the meaning of the author.

3d. By it the child's mind becomes familiarized with the derivation and meaning of words, and thus learns to appreciate their beauty and force.

Let as much of the thinking be done by the class as possible.

Dictionaries are indispensable in determining pronunciations and definitions.

Encyclopædias and other works of reference are valuable aids to the intelligent analysis of the piece.

Various Methods for Securing the Interest of a Class.

Let one pupil read a *sentence*, then call for criticisms from class.

Let teacher read a sentence in a faulty manner, asking class to note defects. If an advanced class, call on some member of the class to state some of the facts contained in

the lesson. Give a short sketch of it, if descriptive, narrative, or biographical. Sometimes require the study of a selection, especially for *emphasis;* again, for its *pauses;* for the *sounds of letters;* for *inflections:* the latter may be taught by arranging a class in two sections, one asking questions, and the other answering.

Occasionally require a list of words which scholars hear mis-pronounced. Many exercises may be taken with profit in *concert.* It brings out the voices of the diffident, and encourages them to greater effort.

Boys and girls alternate, teachers and scholars alternate, each calling a word, or reading to a rhetorical pause.

Volunteer reading.

Call for selected passages illustrating some principle of expression.

Let scholar write a sentence upon the blackboard, then pronounce in a natural manner.

Dialogues and dramatic pieces tend to awaken interest, and, if judiciously selected, are of great utility as a means of imparting animation and variety of tone.

Sameness of tone arises usually from too exclusive attention to *words.*

Make frequent and unexpected changes in conducting a Reading exercise.

Variety is everything, and unless you awaken an interest in this, as in other departments of study, you must not expect success.

Reading is an intellectual and emotional process, and there can be no good reading, no matter how well the voice is trained, unless there are intellects to think, and hearts to feel.

"*The best instrument will make poor music, if the performer be unskilful.*"

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INTRODUCTORY REMARKS.

ELOCUTION is an art which implies *the management of the voice in speaking*, and, like music, or any other art, is based upon principles which must be taught and learned.

It is to some extent an *imitative* art. As the *ear* is the vehicle of sound, *young persons*, especially, readily acquire habits of tone and speech, good or bad, according to the models furnished them.

The speaking voice, in common with the singing voice, needs careful and systematic training to secure the best results. No person can produce tones in singing, in a false or imperfect manner, without injury to the organs of voice, and even, oftentimes, permanent injury to health. It is just as true of the *speaking* voice. Hundreds of professional people suffer with bronchial and throat diseases, and often from broken down, enfeebled health, simply because they have exerted the muscles and organs of voice in the wrong direction. They have never learned the secret of managing the breath, and producing tones according to correct principles.

Nature's laws cannot be trampled upon without doing violence to a part, or perhaps the whole, of the physical machinery.

The study of Elocution seeks to remedy this imperfect use of the vocal organs, and apply appropriate remedies for establishing correct habits.

The correct and systematic exercise of the vocal organs serves to give tone and vigor to the whole physical being, and is an important aid in arresting and preventing pulmonary disease.

To the student, the teacher, the clergyman, and all whose employments are *sedentary*, the exercises prescribed in this manual are invaluable as a means of HEALTH.

Too much stress cannot be given to the importance of the cultivation of agreeable *tones* of voice. The *nasal* quality of tone is perhaps the most offensive to the ear, and yet it largely prevails.

The feeble *oral* tone existing to a great degree among girls and young women, especially in the school-room, is a habit resulting partly from a false delicacy in the use of the voice, and partly from physical languor and weakness.

The *compressed waist* is a serious hindrance to attaining vocal power, and, indeed, it is quite *impossible* to secure a full, round, deep resonance without a free play of the muscles of the chest and waist.

The benefits arising from the study of Elocution are no less perceptible in CONVERSATION than in *reading* or *public speaking*. *Agreeable tones* and *correct speech* indicate culture, whether heard in the social and home circle, or in the pulpit or school-room.

To read well implies, in the *first place*, an intelligent comprehension of the *meaning* of the author, which involves *study*. And in the *second place*, such a facile control of the organs of voice and speech, and such a knowledge of *principles* of *expression*, as shall enable the student to read with understanding and feeling. As an *accomplishment*, CORRECT and IMPRESSIVE ORAL READING is unequalled. "*The essence of language lies in its living utterance*," says an eminent philologist.

It is only in the expressive tone, look, and action that the various shades of thought and feeling can find their completest power and force, and language must ever be imperfectly appreciated except in *oral speech*.

PART I.

Mechanical and Intellectual Drill.

A

MANUAL OF ELOCUTION.

CHAPTER I.

PREPARATORY EXERCISES.

Gymnastic exercises, especially such as bring into action the muscles of the chest and waist, are excellent preparatives to attaining energy in vocal functions.

The vigor and power of the voice depend, to a great extent, upon the vigor of the physical system; hence, whatever exercise tends to expand the chest and invigorate the body, helps to give strength and purity of tone to the voice.

Correct habits of breathing are of the utmost importance, as the lungs depend for their power, as a vocal organ, upon the quantity and management of the breath.

The position of the body, in speaking as in singing, must be such as in no way to interfere with the easy drawing in and giving out of the breath.

An erect posture implies that the shoulders are drawn downward and backward, chest expanded and

projected, abdomen slightly drawn in, head erect, and chin slightly elevated.

In sitting, the lower part of the spine should rest against the back of the chair, the feet resting firmly on the floor, with toes outward and one foot slightly in advance of the other, the hands resting easily in the lap.

In standing for gymnastics, place the heels together, hands at the side, toes turned outward. forming an angle of about sixty degrees

In the speaker's position, support the weight of the body on the *left* foot, keeping the leg perfectly straight; advance the *right* foot about three inches; the knee of the right leg should be slightly bent forward. Turn the toes of both feet outward, forming an angle of forty-five degrees. Reverse this position. Support the body on *right* foot, etc.

In reading, hold the book in the *left* hand at a moderate distance from the chest, not so high as to obstruct the voice, nor so low as to require a bending forward of the head in order to see the page.

Respiration.

Breath is the *material* of voice. No effort of *suction* is required to effect this; the chest has but to be expanded, and the air will rush into the air-cells of the lungs, and distend them to the full extent of the cavity created in the thorax.

A full *inspiration* elevates and expands the chest, and, by a descent of the diaphragm, slightly protrudes the abdomen. In the process of *expiration*, the abdomen is compressed; the diaphragm, by an upward impulse, received from the abdominal muscles, and

imparted to the pleura, forces the breath from the air-cells into the bronchi, and thence into the trachea and larynx.

Breathing should be inaudible in the process of speech. The abdominal, intercostal, and dorsal muscles at the lower part of the chest and waist are chiefly exercised in the natural process of breathing; hence, great care should be taken that the clothing be loose, that these muscles may act freely and easily.

Exercises in Breathing.

PURE AIR IS INDISPENSABLE.

(*Erect position. Stand with heels together, arms akimbo.*)

1. Deep Breathing through Nostrils.—Inhale and exhale the breath slowly through nostrils, keeping mouth closed. Let the breathing be deep and tranquil.

2. Abdominal Breathing.—Inhale slowly through nostrils. Let the waist be expanded in front, and the abdomen distended. Exhale forcibly through the mouth by an energetic use of the abdominal muscles, imparting a powerful action to the diaphragm.

3. Intercostal Breathing.—Inhale as before. Let the waist be expanded sidewise, distending the ribs. Exhale the breath slowly through the nostrils.

4. Explosive or Abrupt Breathing.—Inhale as before; then by a sudden and powerful effort emit the breath in a short, quick sound of the letter *h*.

5. Panting.—Breathe rapidly and gently from base of lungs.

NOTE.—Five or ten minutes devoted to one or more of these exercises each day before vocal practice, would result in great benefit not only to the vocal organs, but to the general exhilaration and activity of body and mind.

CHAPTER II.

PRODUCTION OF TONE.

Sound is of two kinds, viz., tones and noises. The former are produced by regular vibrations in a sounding body, the latter by irregular vibrations. In speech, the air rushes more directly out of the mouth than in singing, and with somewhat irregular vibrations. The more perfect we can produce the vibrations in speaking, or, in other words, the more musical we can make the speaking voice, the more agreeable and audible will it become.

Form of Vibrations in Speaking.

Form of Vibrations in Singing.

The right management of the breath is essential in the production of tone. The character of the tone may be *pure* or *impure*. A good tone, one that is pure, round, smooth, and ringing, depends upon the

free vibration of the vocal chords, upon the direction of the vocal current, and upon the formation and position of the sounding apparatus.

A good voice, with respect to its quality or "timbre," is smooth, clear, round, pure, full, and musical.

An impure voice is rough, harsh, nasal, oral, guttural, thin, reedy, hollow, shrill, or flat.

The larynx is the seat of voice, and by the vibration of the vocal chords, the breath is converted into sound. The character of this sound is determined by the *place of resonance.*

The bronchi, trachea, larynx, pharynx, mouth, ear tubes, and nostrils are the resonant cavities of voice, and in order that they present a good resonant surface, they must be in a healthy condition, or free from secretion.

The size and formation of the vocal organs vary, of course, in different individuals, but the shape of the mouth and throat can be greatly modified by the action of the will.

To secure a pure tone, the mouth must be freely opened, the soft palate partially suspended in the throat, allowing free passage to the mouth and nostrils. If it is too much raised, the passage to the nostrils is obstructed, and the voice lacks that ringing property resulting from the resonant cavities of the head. If it is too much lowered, the vocal current passes into the nostrils, producing a nasal tone. The position and action of the base of the tongue are controlled by the elevation or depression of the soft palate. If the palate is raised the tongue is lowered, thus forming an open throat. If the palate is lowered,

the base of the tongue is raised, forming a closed throat. In the latter condition, guttural and oral tones are the result.

(The position and action of these organs should be carefully studied before the mirror in the production of tone.)

Exercise for Palate.

Raise the palate and sound the vowels *ăh—âw* (with wide-open mouth).

Hold the palate in same position and sound the lip-vowels *ĕ—ŏ* (*e* stretches the lips sidewise; *o* projects and rounds the lips.

Repeat these several times with one breath.

Exercise for the Pharynx.

Practise the syllables { *ăb, ăd, ăg,* / *ŭp, ŭt, ŭk.*

Practise the sounds { *B, D, G,* / *P, T, K.*

Purity of tone requires that the breath be perfectly vocalized. In order to secure a pure and perfectly sonorous tone, the fine edges of the lips of the glottis, or mouth of the larynx, must be brought to a perfect state of tension, and no breath allowed to escape unvocalized. In other words, there must be a momentary closing of the glottis, preparatory to the sudden and abrupt explosion of sound.

Directions for Securing a Clear, Crisp, Instantaneous Vocalization.

Hold the breath for an instant, then suddenly explode the syllables *ăt, ĕt, ĭt, ŏp, ŭp* with open mouth, directly from the throat. Practise the vowels *singly.*

Directions for Securing Purity of Tone.

Use little breath. Vocalize all the breath, and direct the vocal current well forward in the mouth:

Scrô	ä	ä	as in arm.
"	â	â	" all.
"	ă	ă	" hat.
"	ā	ā	" fate.
"	ī	ī	" pine.
"	ĭ	ĭ	" pin.
"	ē	ē	" eve.
"	ŏ	ŏ	" not.
"	ō	ō	" old.

Repeat the following vocals with pure tone:

ē—ā—äh—âw—ō—oo.

Repeat two or three times successively without renewing the breath.

To exercise and give flexibility to the jaw and lips, repeat vowels *ē—äh—oo* many times in succession.

Whisper rapidly the vowels *ē—äh* for flexibility of jaw.

CHAPTER III.

ARTICULATION.

"**Articulation** is the formation and joining together into syllables of the elementary sounds of speech."

Good articulation is a primary excellence of good reading and speaking.

It is effected by the action of the larynx, lips, tongue, palate, teeth, and nostrils.

The position and action of these organs should be carefully noted in the production of each sound. A free and easy play of the muscles of the mouth is necessary to secure exactness and distinctness of utterance.

Careful attention to the process of *breathing* is essential.

The breath must be freely expelled, as well as freely inhaled.

The Elementary Sounds.

An elementary sound is the simplest sound in the language.

The Sounds of the English language number, for practical purposes, forty-seven, and are divided phonetically into vocals, sub-vocals, and aspirates.

The Vocals *consist of pure vocality or tone*, and are formed by a free opening of the mouth and throat, and

by careful attention to the direction of the vocal current.

The Vowels in the following table are each arranged so as to proceed from the most open to the most closed sound.

The first vocal, *ä*, is the broadest, most open sound in the language, and requires a full lowering of the under jaw, forming a space between the teeth at least the space of an inch and a half.

Vocals.

Practise the following with energy, precision, and purity of tone. Pronounce first the word, and then the vocal.

Simple Sounds.

ä	as in	arm.	*ē*	as in	eve.
â	"	all.	*ĭ*	"	pin.
å	"	ask.	*ŏ*	"	on.
ă	"	hat.	*ö*	"	nor.
á	"	care.	*ô*	"	ooze.
ĕ	"	met.	*ŭ*	"	but.
ë	"	term.	*û*	"	full.

Compound or Diphthongal Elements.

A Diphthong is the union of two vowels in one sound. The initial sound is called the radical; the final, the vanish.

ā	as in	ale	is compounded	of	*ā* — *ē*.
ī	"	pine	"	"	"	*ä* — *ĭ*.
ō	"	old	"	"	"	*ō* — *ô*.
ū	"	use	"	"	"	*ĭ* — *ô*.
ou	"	out	"	"	"	*ŏ* — *ô*.
oi	"	oil	"	"	"	*ŏ* — *ĭ*.

Intermediate Vocals.

a in air, care, rare, etc., lies between *a* in ale and *e* in end. It is usually followed by *r*. *a* in ask is an intermediate sound between *a* in arm and *a* in at. *e* in such words as err, earth, mercy, and in all words where it precedes *r*, should be distinguished from *u*, as in burr, urn, etc. The sound of *e* in such cases begins with short *e*, and terminates instantly in that of *r*.

o in nor, usually followed by *r*, is not so broad as *a* in all, nor so short as *o* in not. *u* preceded by *r*, as in rude, fruit, truth, also by *l* combined with a consonant, as in flute, plume, takes a short sound of *oo*, as in ooze.

Select the vocals in the following, and utter with pure tone. Alternate each word with syllable scroo.

"The sea! the sea! the open sea!
The blue, the fresh, the ever free!
Without a mark, without a bound,
It runneth the earth's wide regions round;
It plays with the clouds, it mocks the skies,
Or like a cradled creature lies."

Subvocals.

The Subvocals consist of *voice articulations*, and are formed by a more energetic and varied use of the organs of *speech* than the vowels.

Y as in yet.	*Z* as in azure.	*Nk* as in ink.
W " way.	*Z* " zone.	*M* " may.
Wh " when.	*Th* " then.	*N* " nay.
R " roll.	*J* " joy.	*G* " gay.
R " far.	*V* " vile.	*D* " day.
L " lay.	*Ng* " sing.	*B* " babe.

Aspirates.

The Aspirates consist of *breath articulations.*

H	as in hay.	*T*	as in tent.
Th	" thin.	*P*	" pipe.
Sh	" shun.	*F*	" fife.
S	" see.	*Ch*	" church.
K	" kite.		

Cognate Sounds.

If the position of the vocal organs be closely observed while sounding the element represented by *b*, it will be seen that a similar position of the lips, as well as a similar effort of the mouth, will also produce the sound represented by *p*, thus establishing a certain relationship between these sounds; hence they are called *cognates.*

There is a *triple* correspondence of some of these sounds.

M, N, Ng, ... subvocals.
B, D, G, V, Z, in zone, *Th, J, Z,* in azure, subvocals.
P, T, K, F, S, Th, Ch, Sh, . aspirates.
Y, H, L, R, W, Wh, are exceptions.

One sound is often incorrectly substituted for another, as *b* for its cognate *p*, in such words as *Jupiter, Baptist,* pronounced *Jubiter, Babtist.* Sometimes *d* is incorrectly pronounced like its cognate *t*, as in *dreadful, dreatful.* The aspirate *th* for the subvocal *th*, as *beneath, underneath,* etc.

Formation of Subvocal and Aspirate Sounds.

Y is the sound of long *ē* uttered abruptly.
W is the sound of *ô* shortened.

Wh begins with the expulsion of the whispered breath, and ends with a vocalized W.

R, *initial*, or before a vowel, is formed by the quick vibration of the tip of the tongue against the upper front gums.

R, *smooth*, is formed by turning the tongue back in the mouth towards the roof, but not touching it, and uttering a smooth, hollow tone, with a gentle vibration.

L. Place the tip of the tongue gently against the upper front gums, and allow the sound to escape freely over the sides of the tongue.

Z in azure. Bring the teeth almost together, the tongue against the roof of the mouth, and emit a buzzing sound.

Z in zone. Place the tongue against the upper front gums and utter a buzzing sound.

Th. Place the tongue between the teeth and partially vocalize the breath.

J. Organs in nearly the same position of *z* in azure, except that the tongue is brought a little further forward in the mouth.

V. Place the under lip in contact with the upper front teeth and emit a gentle undertone.

Ng. Place the flat surface of the tongue against the roof of the mouth and vocalize the breath in the nostrils.

Nk. The organs in same position as for *ng*, and then stop off the sound with the aspirate *K*.

M. Compress the lips and produce a murmuring sound in the mouth.

N. Place the end of the tongue against the upper gums and emit the voice through the nose.

G. Place the middle of the tongue against the back part of the roof of the mouth, and produce a quick, explosive murmur in the throat.

D. Place the tip of the tongue firmly against the upper gums, and separate them suddenly by a forcible pressure of vocalized breath against the point of contact.

B. Press the lips closely, and separate suddenly by a forcible pressure of vocalized breath against them.

H. Emit the breath through an open mouth.

Th. Place the tongue against the upper front teeth and force the breath between them.

Sh. Organs in same position of *z* in azure. Emit the breath between the teeth, slightly parted.

S. Organs in same position of *z* in zone. Hiss the breath gently.

K. Organs same as for *g*. Explode the breath from the throat.

T. Press the tongue against the upper gums and explode the breath.

P. Compress the lips and explode the breath between them.

F. Lips same as for *v*. Expel the breath.

Exercise on Consonants and Vowels Combined.

(*W* and *v* to exercise muscles of lips. One sound is often substituted for the other.)

wā—vā	vā—wā
wē—vē	vē—wē
wī—vī	vī—wī
wō—vō	vō—wō
wô—vô	vô—wô

(*B* and *p* for the lips, *t* and *k*, *d* and *g* for tongue and palate.)

bā—pā	dā—gā	tā—kā
bē—pē	dē—gē	tē—kē
bī—pī	dī—gī	tī—kī
bō—pō	dō—gō	tō—kō
bô—pô	dô—gô	tô—kô

clā—kā	thā—sā	shrā—shā
clē—kē	thē—sē	shrē—shē
clī—kī	thī—sī	shrī—shī
clō—kō	thō—sō	shrō—shō
clô—kô	thô—sô	shrô—shô

ăb—ăp	ăd—ăt	ăv—ăf	ăg—ăk
ĕb—ĕp	ĕd—ĕt	ĕv—ĕf	ĕg—ĕk
ĭb—ĭp	ĭd—ĭt	ĭv—ĭf	ĭg—ĭk
ŏb—ŏp	ŏd—ŏt	ŏv—ŏf	ŏg—ŏk
ŭb—ŭp	ŭd—ŭt	ŭv—ŭf	ŭg—ŭk

ăsh	ăth	ăng
ĕsh	ĕth	ĕng
ĭsh	ĭth	ĭng
ŏsh	ŏth	ŏng
ŭsh	ŭth	ŭng

Exercises upon Consonant Sounds in Combination.

The necessity of daily practice upon the consonants is apparent from the many difficult combinations which the English language presents.

The rule of practice should be to articulate with such energy, deliberateness, and precision, that every

sound may be fully and exactly formed, and distinctly heard.

Pronounce first the word, and then the consonant sound.

INITIAL SYLLABLES.

bl—blow,	bled,	bloom,	blue,	blame.
cl—clime,	clan,	cling,	claim,	claw.
fl—flame,	fleet,	flume,	flight,	fleet.
gl—glide,	glaze,	gleam,	glow,	glue.
pl—place,	plain,	plod,	plume,	play.
sl—slain,	sleet,	slime,	sled,	slim.
spl—splice,	split,	splash,	spleen,	splay.
br—brim,	brave,	brown,	broom,	brute.
cr—creep,	crow,	crime,	crutch,	cram.
dr—draw,	drive,	drown,	dream,	dram.
fr—frame,	freeze,	fruit,	friend,	from.
gr—grim,	green,	growl,	grind,	ground.
pr—prop,	pray,	proud,	prune,	prime.
shr—shrill,	shred,	shriek,	shrewd,	shrink.
scr—scrip,	scream,	scroll,	scrub,	screech.
spr—spring,	sprite,	spring,	spread,	sprung.
str—strain,	stream,	string,	strand,	strait.
sf—sphere,	sphinx,	spheroid,		sphene.
sk—skate,	skill,	skip,	skein,	skiff.
sm—smite,	smooth,	smith,	smart,	small.
sn—snap,	snare,	snow,	snag,	snarl.
sp—speak,	speed,	spike,	spade,	space.
st—stain,	stop,	sting,	stag,	staff.
thr—thrive,	thrum,	throb,	thrill,	thrice.
tr—trip,	trade,	trance,	trash,	trick.

TWO LETTERS.—FINAL.

bz—rubs,	cabs,	gibes,	tubes,	clubs.
dz—bids,	buds,	pads,	sods,	pods.
gz—bags,	figs,	dogs,	rags,	kegs.
mz—aims,	dimes,	seems,	arms,	dooms.
nz—dens,	nuns,	shuns,	bans,	shins.
rz—bars,	cars,	spûrs,	purs,	tears.
vz—dives,	caves,	paves,	lôves,	roves.
lz—bells,	dells,	sells,	tells,	pills.
fs—reefs,	fifes,	puffs,	mĭffs,	cuffs.
ks—six,	mix,	bricks,	axe,	looks.
ls—false,	pulse,	else,	pulse,	else.
ps—droops,	lips,	tips,	mopes,	deeps.
rs—horse,	worse,	purse,	terse,	verse.
ts—writes,	boots,	cots,	shuts,	slats.
nd—hand,	land,	sand,	bond,	wend.
nk—think,	tank,	plank,	junk,	brink.
nt—tent,	sent,	lent,	pent,	rent.
ns—dance,	lance,	since,	glance,	pence.
ld—hold,	fold,	bold,	sold,	gold.
lf—gulf,	elf,	pelf,	self,	wolf.
lk—silk,	milk,	bulk,	hulk,	yelk.
lm—realm,	elm,	film,	whelm,	helm.
lp—help,	yelp,	gulp,	scalp,	whelp.
lt—fault,	melt	bolt,	hilt,	spilt.
rb—ôrb,	cûrb,	vẽrb,	herb,	barb.
rd—lord,	ford,	cord,	bĭrd,	bard.
rf—surf,	dwarf,	scarf,	turf,	serf.
rg—urge,	forge,	merge,	purge,	barge.

rk—bark,	hark,	mark,	stark,	lark.
rl—snarl	twirl,	girl,	furl,	churl.
rm—warm,	arm,	farm,	storm,	harm.
rn—burn,	learn,	turn,	corn,	fern.
rp—harp,	sharp,	warp,	carp,	sharp.
rt—hurt,	mart,	flirt,	girt,	fort.
rv—carve,	serve,	nerve,	thrive,	strive.
rz—fears,	tears,	hears,	wares,	bears.

bl—trouble.	*sl*—rustle.	*ln*—fall'n.
dl—handle.	*tl*—startle.	*pn*—op'n.
fl—trifle.	*vl*—shrivel.	*sn*—list'n.
gl—mangle.	*zl*—dazzle.	*tn*—sweet'n.
kl—buckle.	*dn*—gladd'n.	*vn*—heav'n.
pl—scruple.	*kn*—black'n.	*zn*—blaz'n.

Three Letters.—Final.

blz—nobles,	tables,	cables,	ambles.
dlz—ladles,	handles,	bridles,	saddles.
flz—muffles,	trifles,	ruffles,	baffles.
glz—juggles,	eagles,	shingles,	mingles.
klz—pickles,	buckles,	sickles,	cackles.
plz—apples,	dapples,	dimples,	samples.
tlz—nestles,	bottles,	hustles,	pestles.
vls—ravels,	shovels,	grovels,	weevils.
zlz—dazzles,	frizzles,	puzzles,	muzzles.

Four Letters.—Final.

bdst—prob'dst.	*blst*—humbl'st.	*ftst*—left'st.
ddst—add'st.	*dlst*—kindl'st.	*kdst*—lik'dst.
gdst—laggd'st.	*glst*—mingl'st.	*stst*—enlist'st.

ldst—shield'st.	*plst*—dimpl'st.	*dnst*—burd'n'st.
rdst—regard'st.	*zlst*—dazzl'st.	*knst*—beck'n'st.
vdst—lov'dst.	*ndst*—send'st.	*snst*—less'n'st.
lkst—milk'st.	*rbst*—curb'st.	*rvst*—preserv'st.
lpst—scalp'st.	*rmst*—charm'st.	*skst*—ask'st.
lvst—dissolv'st.	*rnst*—turn'st.	*tlst*—nestl'st.
mdst—doom'dst.	*rdst*—heard'st.	*thst*—writh'st.

dths—hundredths.	*fths*—fifths.	*rmth*—warmth.
lths—healths.	*nths*—tenths.	*ngth*—strength.
pths—depths.	*rths*—hearths.	*ksth*—sixth.

No *sh*eet nor *sh*roud en*sh*rineth those *sh*reds of *sh*rivel'd clay.

> A mid*st* the wildest, fiercest blasts
> He thru*sts* his fi*sts* against the po*sts*,
> And still insi*sts* he sees the gho*sts*.

*Wh*en will *wh*at he *wh*ispered transpire?

Summer *sh*owers and soft sunshine *sh*ed sweet influences on spreading *sh*rubs and *sh*ooting seeds.

> When a t*wi*ster a-t*wi*sting would t*wi*st him a t*wi*st,
> For t*wi*sting his t*wi*st he three t*wi*nes doth ent*wi*st;
> But if one of the t*wi*nes of the t*wi*st doth unt*wi*st,
> The t*wi*ne that unt*wi*steth unt*wi*steth the t*wi*st.

Heaven's fir*st st*ar alike ye see.
The *sm*ooth stream now *sm*oother glides.
In *Spr*ing's footsteps *spr*ang herbage and flowers.
Thou hur*l'dst* the spear in triumph.
Like the slave scour*ged* to his dungeon.
Embroider*ed* sandals glitter*ed* as he trod.
Then thou cur*b'dst* thy mad career.

*Pr*ompt to relieve, the *pr*isoner sings his *pr*aise.

Thou tramp*ld'st* them down.

The *dr*ead beat of the *dr*um broke the *dr*eamer's sleep.

Our hearts are eased of bur*d'ns* hard to bear.

It took four brea*dths* of cloth to make the cloak.

The war drum is mu*ffled.*

Here shall the billows *stiff'n* and have rest.

Acc*ept'st* thou in kindness the favor?

From the de*pths* of air comes a still voice.

Thou cha*rm'st* the ear of man.

With honest wa*rmth* he met me.

Time is the wa*rp* of life.

They sing to golden ha*rps.*

Fierce to the breach they *spr*ang.

There came a bu*rst* of thunder-sound.

Go forth, O ye children of ea*rth!*

Our hea*rths* shall brightly blaze.

The bat *shr*ill *shr*ieking flies away.

He a*sks* no more than is right.

He r*isk'd* his own, another's life to save.

Ha*st* thou a charm to *st*ay the morning *st*ar?

You came at the el*ev'nth* hour.

Thou hast all se*as'ns* for thine own.

Thou sco*ff'st* at Virtue's homely joys.

O'er the desert drear thou wa*ft'st* thy waste perfume.

Through *gl*ades and *gl*ooms the min*g*ling measures stole.

Grim-visaged War hath smoothed his wrin*kled* front.

Thou hear*k'n'dst* not when Wisdom bade thee heed.

Shakespeare's Tw*elfth* Night.

Thou overwhe*lm'st* them with the whirlwind.

Thou art Freedom's now, and Fame's.
With heart and hand together stand.
He has left the warm precincts of the cheerful day.
Coming events cast their shadows before.
The ploughman homeward plods his weary way.

CHAPTER IV.

EXERCISES IN ARTICULATION.

Good Articulation will enable a person to speak with comparative ease; and, combined with purity of tone, will be far more effective than strength or power of voice.

The chief object of the following exercises is to strengthen and discipline the organs of speech, and also to eradicate, by constant repetition, false modes of utterance which early training or neglect may have established as habitual.

In order to secure the desired result, the following exercises should be uttered with great clearness, precision, and energy.

Vowel Elements.

EXERCISE I.

Italian *a*, marked *ä*, as in arm, represented by *a*, *au*, *ah*, *ua*, *ea*, *e*.

Far, launch, daunt, aunt, father, palm, charge, psalm, ah, car, heart, guard, sergeant, hurrah, piano.

L*au*nch thy b*a*rk, mariner. F*a*r down the glen stood *a*rmed men. In their f*a*r blue *a*rch sp*a*rkled the crowd of st*a*rs, less brightly, when day is done.

*A*rmed, say you?
*A*rmed, my lord, from head to foot.

EXERCISE II.

Broad *a*, marked *â*, as in all, represented by *a*, *au*, *aw*, *oa*, *ou*.

Hall, awe, autumn, walk, chalk, water, law, broad, thôught.

Up, comrades, up, in Rokeby's halls, ne'er be it said our courage falls. He was a man, take him for all in all.

Draw, archers; draw your arrows to their heads.

My advice is to send Charles abroad. Let him go abroad, by all means.

EXERCISE III.

Intermediate *a*, marked *ȧ*, as in ask, represented by *a*, *au*, *ea*.

Past, dance, France, grass, draught, quaff, task, waft, after.

For now we see through a glass darkly. Prove all things, hold fast that which is good. We stood aghast at the vast mass of brass which formed an impassable barrier to our task.

EXERCISE IV.

Short *a*, marked *ă*, as in hat, represented by *a*, *ai*.

Hat, lad, back, has, scrap, gland, man, gather, patent. abode, abound, adapt, plăid.

Nor doth remain a shadow of man's ravage save his own. Is this a dagger which I see before me, the handle toward my hand? Reading maketh a full man, conference a ready man, and writing an exact man. Alas! for the rarity of Christian charity.

EXERCISE V.

Long *a* before r, marked *â*, as in care, = e͡ə, represented by *a*, *ai*, *ay*, *ea*, *ei*.

Rare, fare, bare, ware, air, hâir, stair, prayer, snare, careful, pear, wear, prepare, compare, there.

When freedom from her mountain height, unfurled her standard to the *air*, she tore the azure robe of night, and set the stars of glory th*ere*. He is the h*eir* appar*ent* to the throne.

Call you me f*air*? that f*air* again unsay. Demetrius loves your f*air*; O, happy f*air*!

EXERCISE VI.

Long *a*, marked *ā*, as in fate, = ä͡+ē, represented by *a*, *ai*, *ey*, *ei*, *au*, *ea*, *ao*, *ay*.

Age, ale, aim, sail, faith, daily, raiment, obey, they, sleigh, freight, greatness, neighbor, array, gauge, yea, gaol, player, straight, neigh.

On ye br*a*ve, who rush to glory, or the gr*a*ve. So st*a*tely her bearing, so proud her arr*ay*, the m*ai*n she will traverse forever and *aye*. As idle as a p*ai*nted ship, upon a p*ai*nted ocean.

Nay, your name is K*a*te,
And bonny K*a*te, ...
But K*a*te, the prettiest K*a*te in Christendom.

EXERCISE VII.

Long *i*, marked *ī*, as in pine, = ä͡+ĭ, represented by *i*, *y*, *ie*, *ei*, *ai*, *ui*, *uy*, *eye*.

Time, wine, nine, fife, child, thyme, consign, type, fie, deny, height, aisle, buy, guide, chyme, nigh, sleight

A simple child that lightly draws its breath. Minds that have nothing to confer, find little to perceive. Silence that dreadful bell; it frights the isle from her propriety.

> The master saw the madness rise;
> His glowing cheeks, his ardent eyes;
> And while he earth and heaven defy'd,
> Chang'd his hand, and check'd his pride.

EXERCISE VIII.

Short *i*, marked ĭ, as in pin, = y̆, represented by *u*, *ai*, *ei*, *ui*, *ee*, *ia*, *ey*, *ie*, *oi*.

Sin, dim, film, intend, timid, mystery, fountain, mountain, hypocrite, surfeit, biscuit, been, carriage, busy, empty, adversity, quality, gloomy, valley, rallied, tortoise, minute.

That inward eye, which is the bliss of solitude. Trim Tristram Trotter trampled on the trim tradesman's trimmings. Consider the lilies of the field. For riches often take to themselves wings.

EXERCISE IX.

Short *e*, marked ĕ, as in met, represented by *ea*, *ai*, *ay*, *ie*, *a*, *eo*, *ei*, *ue*.

Bend, rend, send, defend, measure, prelude, prelate, knell, said, again, maintain, says, friend, any, leopard, realm, heaven, nonpareil.

My tongue is the pen of a ready writer. And soon from guest to guest the panic spread. Independence now and independence forever. The noblest mind the best contentment has.

EXERCISE X.

Short and obtuse *e*, marked *ë*, as in her, = ĭ = ÿ, represented by *ea.*

Germ, term, learn, heard, person, mercy, firm, service, virtue, perfect, disperse, universal, pearl, myrtle, therefore.

Give me liberty or give me death. *Ea*rth's noblest thing a woman perfected. The quality of mercy is not strained.

> L*ea*rn from the birds what food the thickets yield;
> L*ea*rn from the beasts the physic of the field —
> Thy arts of building from the bee receive;
> L*ea*rn of the mole to plough, the worm to weave;
> L*ea*rn of the little nautilus to sail,
> Spread the thin oar and catch the driving gale.

EXERCISE XI.

Long *e*, marked ē, as in eve, = ī, represented by *ey*, *uay* *ee*, *ea*, *ei*, *ie*, *eo.*

Mete, me, feel, seem, feat, tea, yield, leisure, ceiling, shriek, liege, pique, police, people, mien, quay, seine, key.

My t*ea*rs must stop, for every drop hinders n*ee*dle and thread. O what a tangled net we w*ea*ve, when first we practice to dece*i*ve. S*ee*ms, madam! nay, it is; I know not s*ee*ms.

> For m*e* the mine a thousand treasures brings,
> For m*e* health gushes through a thousand springs;
> Seas roll to waft *me*, suns to light *me* rise,
> My footstool, earth; my canopy, the skies.

EXERCISE XII.

Broad *o*, marked ŏ, as in nor, represented by *eo*.

For, orb, storm, scorn, forlorn, mortal, former, fortune, morn, horse, ornament, George.

I have searched the hills of the stormy north. Be not forgetful to entertain strangers. By evil report and good report. The Lord gave and the Lord hath taken away; blessed be the name of the Lord.

> No more the farmer's news, the barber's tale,
> No more the woodman's ballad shall prevail;
> No more the smith his sooty brow shall clear,
> Relax his pond'rous strength and list to hear.

EXERCISE XIII.

Short *o*, marked ŏ, as in on, represented by *a*.

Stop, not, loss, toss, softly, costly, lofty, fossil, god, goddess, often, obsolete, oppose, occur, squalid, squadron, halibut.

Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak. Othello's occupation 's gone. A soft answer turneth away wrath. And oft when the summer sun shone hot, on the new-mown hay in the meadow lot.

> The clock strikes one! we take no note of time,
> But by its loss.

EXERCISE XIV.

Long *o*, marked ō, as in old, = o͡o, represented by *oa*, *ou*, *eau*, *oo*, *ow*, *au*, *ew*, *oe*, *eo*.

Dome, fold, home, boat, coach, four, source, dough, snow, window, shoulder, soldier, solely, whole, beau, shew, sew, yeoman, soul, hautboy, toe, door.

How it r*o*lls and r*o*lls, 't is to warn h*o*me-bound ships off the sh*oa*ls. I have bought g*o*lden *o*pinions from all sorts of people. Unfading H*o*pe, when life's last embers burn. When so*u*l to so*u*l and dust to dust return.

> I have that within which passeth sh*ew*,
> These but the trappings and the suits of w*oe*.

EXERCISE XV.

Long and close *o*, marked *ô*, as in move = (*u* preceded by *r*, and by *l* preceded by another consonant), represented by *ou*, *oe*, *wo*, *ui*, *ew*, *oo*, *ue*.

Lose, prove, mood, rude, prune, ruby, who, two, smooth, moon, fruit, shoe, improve, tomb, remove, bruit, flute, yew, rue.

Wh*o* love t*oo* much, hate in the like extreme. Grand, gl*oo*my, and peculiar, he sat upon the throne. She went on a t*our* to prove that the c*oo*l mountain air would improve her health.

EXERCISE XVI.

Short *u*, marked *ŭ*, as in but = *ô*, represented by *oe*, *ou* (*ea* and *io*, in the final terminations *cean* and *tion*).

Up, run, muff, such, undone, conduct, son, touch, pious, cousin, ocean, notion, covetous, covered, seldom, does.

This was the most *u*nkind c*u*t of all. Spirits are not finely t*ou*ched, b*u*t to fine issues. Here, Sk*u*gg lies sn*u*g as a b*u*g in a r*u*g. The s*u*mmer s*u*n gilds old oc*ea*n's bosom.

EXERCISE XVII.

Middle or obtuse *u*, marked *û*, as in full, represented by *oo*, *ou*, *o*.

Pull, bush, put, foot, wood, good, could, should, cushion, cuckoo, sugar, woman, wolsey.

Except wind stands as never it stood, it is an ill wind turns none to good. Would that the cuckoo on yonder bush would bring us good tidings. The cushion is made of worsted.

EXERCISE XVIII.

Long *u*, marked *ū*, as in use = ĭ+ô, represented by *u*, *eu*, *ew*, *ui*, *ieu*, *iew*, *eau*, *ue*.

Lute, tune, fume, mute, human, feud, eulogy, dew, few, new, sinew, suit, view, adieu, Tuesday, purlieu, beautiful, studious, endure, opportunity, articulate, feature, nature, legislature, calculate, purview, ensue.

There is a pleasure in the pathless woods;
There is a rapture on the lonely shore;
There is society where none intrudes,
By the deep sea and music in its roar.

EXERCISE XIX.

ou as in our, *ow* as in now = ŏ+ô.

Round, bound, house, mouse, ground, ounce, owl, town, shower, growl, allow, coward.

How bowed the woods beneath their sturdy stroke. Confounding, astounding, dizzying and deafening the ear with its roar. Sound the loud timbrel. The loud sound echoes through the town.

EXERCISE XX.

oi as in oil, *oy* as in toy = $\overset{\frown}{o+i}$.

Boil, toil, soil, coil, exploit, employ, annoy, joyful, oyster.

The *coi*n was *voi*d of all*oy*. Ambition scoffs at useful to*i*l and homely j*oy*s. Rej*oi*ce and shout for j*oy*, ye men of Angiers.

Consonant Elements.

Sub-Vocals.

EXERCISE I.

y as in yet = *ĕ* (very short), represented by *y*, *i*, *u*, *j*.

Year, yeast, yeoman, yield, yoke, yonder, banian, bilious, guide, guest, hallelujah.

Ye glittering towns, with wealth and plunder crown'd;
Ye fields, where summer spreads profusion round;
Ye lakes, where vessels catch the busy gale;
Ye bending streams, that dress the flowery vale,
For me your tributary stores combine,
Creation's tenant, all the world is mine.

EXERCISE II.

w as in way = *ŏ* (very short), represented by *u*, *o* (*W* is silent before *r*, and sometimes before *h*, as in who, whoop, wrath).

Wane, wail, wayward, away, awake, unwashed, wanton, wicked, assuage, suite, quiet, choir, conquest.

We would not seek a battle as *we* are;
Nor as *we* are, we say *we* will not shun it.

We *w*andered where the whirlpool *w*ends its *w*inding *w*ay.

EXERCISE III.

wh as in when = (h+w).

Whither, which, whirl, wheeze, whence, whistle, whisper.

*Wh*ence and *wh*at art thou, execrable shape!

*Wh*en music, heavenly maid, was young,
*Wh*ile yet in early Greece she sung.

EXERCISE IV.

r as in roll, or trilled *r* before a vowel.

Rich, round, rush, ring, rural, rhetoric, library, protrude, dreary, spirit, ragged, roaring.

*R*end with t*r*emendous sound your ears asunder,
With gun, d*r*um, t*r*umpet, blunderbuss, and thunder.

P*r*oud Cumberland p*r*ances, insulting the slain.

The *r*ough and *r*ugged *r*ocks *r*ear their hoa*r*y heads high in air.

EXERCISE V.

r as in far, or smooth *r* before a consonant.

Harm, farm, merchant, expire, murmur, warm, rear, roar.

Liber*r*ty! shout for liber*r*ty! shout for liber*r*ty!

Poo*r* patriots pa*r*tly pu*r*chased, pa*r*tly pressed.

EXERCISE VI.

l as in lull. (It sometimes forms a perfect syllable of itself, as in the terminations *le*, *il*. In many words it is silent, as in ba*l*m, ca*lf*.)

Lily, bell, lullaby, able, middle, evil.

*L*ist! *L*ist! O *l*ist!

We trave*ll*ed on a *l*evel road of grave*l*.

Stand up firm*ly*, perpendicu*lar*l*y* and independent*ly*, when thou sadd'*ldst* and brid'*ldst* the horse.

Hear the *l*oud a*l*arum be*ll*s.

EXERCISE VII.

z as in azure = zh represented by *g*, *s*.

Seizure, glazier, regime, rouge, composure, derision, scission.

z as in zone = ẓ represented by *x*, *c*.

Zebra, horizon, venison, Xenophon, disease, xebec, suffice, sacrifice, usage, grease, leisure.

Come co*z*; come co*z*; we stay for you; a word with you co*z*.

But thou, O Hope, with eyes so fair,
What was thy delighted measure?
Still it whispered promised plea*s*ure.

EXERCISE VIII.

th as in then (flat or vocal).

Though, beneath, thither, paths, bathe, writhe, mouths.

O *th*ou *th*at wi*th* surpassing glory crown'd,
Look'st from *th*y sole dominion, like *th*e God
Of *th*is new world; — To *th*ee I call.

EXERCISE IX.

j as in joy = g (soft).

Jewel, jeer, gibbet, jostle, gymnast, gesture, gyve, bridge, village.

The *j*eering and *j*ostling of the village *g*ypsies at the sight of the *g*ymnasts' feats were prodi*g*ious.

Most learned *j*udge, I call for *j*ustice.

EXERCISE X.

v as in vile, represented by *f*, *ph*.

Vaunt, vivify, valve, of, nephew, Stephen, velvet, reviv'dst.

And thou hast talk'd
O*f* sallies, and retires; o*f* trenches, tents,
O*f* palisades, frontiers, parapets;
O*f* basilisks, o*f* cannon, culverin:
O*f* prisoners' ransom, and o*f* soldiers slain.

EXERCISE XI.

ng as in sing, *nk* as in ink, and *n* before the sound of *g*, *k*, or *c* hard, *qu* or *x*.

Ringing, anguish, stronger, anchor, ankle, conquer, uncle, England, larynx, sphinx, blink, shrink.

Sweet Portia,
If you did know to whom I gave the ri*ng*,
If you did know for whom I gave the ri*ng*,
And would conceive for what I gave the ri*ng*,
And how unwillingly I left the ri*ng*,
When nought would be accepted but the ri*ng*,
You would abate the strength of your displeasure.

And glitteri*ng* and fritteri*ng* and gatheri*ng* and featheri*ng*,
And whiteni*ng* and brighteni*ng* and quiveri*ng* and shiveri*ng*,
And hurryi*ng* and skurryi*ng* and thunderi*ng* and flounderi*ng*.

EXERCISE XII.

m as in may.

Mummy, commencement, monument, mimic, mammal, phlegm.

The co*mm*unications of the co*m*petitors were co*m*pared.

I'll give *m*y jewels for a set of beads;
*M*y gorgeous palace for a her*m*itage;
*M*y gay apparel for an almsman's gown;
*M*y figured goblets for a dish of wood;
*M*y sceptre for a palmer's walking-staff;
*M*y subjects for a pair of carved saints;
And *m*y large kingdom for a little grave.

EXERCISE XIII.

n as in nine (*n* is silent when it follows *l*, *m* in same syllable, as kiln, hymn).

Never, ninny, concave, sloven, sudden, seven, kitchen, heaven, shovel, chicken.

Whoever imagined such a*n* ocean to exist? Whoever imagined such a *n*otion to exist?

Le*n*d, le*n*d your wi*n*gs! I mou*n*t, I fly!

EXERCISE XIV.

g as in gay (hard) is represented by $x = gz$.

Guard, giggle, gargle, glimpse, suggest, cognizant, exhaust, exhilarate, exotic, exile.

Are they *g*one, all *g*one from the sunny hill?
All that *g*litters is not *g*old.

EXERCISE XV.

d as in day.

Deduce, added, wedded, indeed, doubled, addition, healed, sealed, dared, adds.

All that glitters is not gol*d*,
Often have you heard that tol*d*;
Gilded tombs do worms enfol*d*;
Had you been as wise as bol*d*,
Young in limbs, in judgment ol*d*,
Your answer had not been inscrol'*d*;
Fare you well, your suit is col*d*.

Crowds thronged the road through which the conqueror passed.

EXERCISE XVI.

b as in bake (*b* is silent before *t*, and after *m* in same syllable, as in lamb, debt).

Born, bubble, imbibe, abbot, abominable, hubbub, robb'd.

Double, double, toil and trouble,
Fire burn and cauldron bubble.

Back, beardless boy! back, minion!

Who can behold such beauty and be silent?

Aspirates.

EXERCISE I.

h as in hat (*h* is always silent after *r*, as in rhetoric, also at the beginning of many words, as heir, honest).

Harm, hyphen, vehement, annihilate, human, hostess.

A horse! a horse! my kingdom for a horse!

How poor, how rich, how abject, how august,
How complicate, how wonderful is man!
How passing wonder, he who made him such,
Who center'd in our make such strange extremes.

EXERCISE II.

th as in thin (sharp). (In some words the *h* is silent as in thyme.)

Thank, thirsty, truths, breath, youths, growth, fifth, method.

Theophilus Thistle, the thrice thrifty thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb.

And dea*th*-shot, falling *th*ick and fast, *th*inned the ranks of *th*ousands.

EXERCISE III.

sh as in shun, represented by *s*, *ch*, *ti*, *c*, *ci*, *ss*.

Show, sheepish, machine, chaise, patient, pshaw, oceanic, pronunciation, sure, sugar, sumach, Cassius, nescient, nation, glacial.

> Next anger rus*h*'d—his eyes on fire,
> In one rude cla*sh* he struck the lyre,
> And swept with hurried hand the strings.

The last *sh*red parted, a *sh*riek burst upon the air. Hush! hush! thou vain dreamer!

EXERCISE IV.

s as in sing (sharp like *ç* soft).

Sister, debase, assistance, seducest, police, cistern, cycle, gas, dress, (mouse, use, grease as nouns,) displace, dissuade, transfix, asthma, hostler.

*S*am *S*lick *s*awed *s*ix *s*leek, *s*lim *s*aplings for *s*ale.
He fixed *s*takes *s*trongly, and the fixed *s*takes *s*tood.
*S*leep, gentle *s*leep, nature's *s*oft nur*s*e, how have I frighted thee.

EXERCISE V.

f as in fife, represented by *ph*, *gh*.

Fife, full, fifth, enough, phonetics, triumph, draught, cough, trough, caliph, phosphorous.

On every lea*f* and every *f*lower were insects *f*ound.
*F*ew, *f*ew shall part where many meet.
They *f*ought not *f*or *f*ame, but for *f*reedom.

EXERCISE VI.

k as in kite = *c* (hard), represented by *ck*, *q*, *ch*, *gh*.

Kitten, kindred, cap, cone, chord, chronicle, architect, quote, quake, eccentricity, beck, chlorine, lough, conch, hough.

The *c*lumsy, *clic*king, *k*itchen *cloc*k *clic*ked, *clic*ks, is *clic*king.

*C*ome bac*k*, come bac*k*, my childhood.

EXERCISE VII.

t as in tent, represented by *ed* final, when *e* is silent.

Intent, tame, destitute, stopped, stutter, rocked. lightest, bright, piqued, yacht, indict.

A *t*ell-*t*ale, *tatt*ling, *t*easing *t*ermagant, tha*t* *t*roubled all the *t*own.

*T*rim *T*ristram *T*rotter *t*rampled on the *t*rim *t*rades-man's *t*rimming.

*T*ime and *t*ide wai*t* for no man.

EXERCISE VIII.

p as in pipe, represented by *gh*, *ph*. (It is silent before *s* and *t* at the beginning of words, as psalm, Ptolemy.)

Pop, pulp, apple, supple, hiccough, diphthong, triphthong.

*P*eter *P*iper *p*icked a *p*eck of *p*ickled *pepp*ers.

O, now you wee*p*, and I *p*erceive you feel the dint of *p*ity,
With disa*pp*ointment, *p*enury and *p*ain.

EXERCISE IX.

ch (soft) as in church; *ch* (hard) as in chasm.

Chair, chime, satchel, charity, chorus, chyme, echo, school.

*Ch*arge, *Ch*ester, *ch*arge!
His teeth they *ch*atter, *ch*atter still.

CHAPTER V.

PRONUNCIATION.

Pronunciation, or Orthoepy, signifies correct speech, and includes *articulation*, or the functions of the organs of speech, and *accentuation*, or laws which polite usage and analogy have assigned to words. The correct utterance of the *elementary sounds* is the most essential element of the formation of words.

Accent is the force with which we pronounce the most prominent syllables of a word, as in ad′-a-mant; the greater force is here given to the first syllable. The educated are distinguished from the illiterate by their pronunciation of the language they speak. A slovenly pronunciation is at once associated with a deficiency in the very rudiments of a good education. A standard dictionary should always be at hand, and the majority of persons will find occasion to make frequent appeals to it for authority in pronunciation.

Local peculiarities at variance with general usage are so numerous that it is only by exercising great caution, and by persevering effort in imitating the best models, that the English language can be preserved free from impurities.

There is a class of sounds which form an element in the unaccented syllables of many words of more than one syllable, requiring special attention, in order to secure a graceful and elegant pronunciation.

These may be designated *obscure* vocals.

In "Worcester's Key" they are marked with a dot underneath each letter, as *a̤*, *e̤*, *i̤*, etc. This mark may indicate an indistinct *short* sound of the vowel, as ment*a̤*l, trav*e̤*l, id*o̤*l; or in many cases a *long* sound, as eb*o̤*ny, ed*ṳ*cate, *e̤*merge.

This mark indicates no particular *quality of sound*, but rather a slight stress of voice in uttering the appropriate sound of the vowel.

Correct Usage of Certain Words.

a as a word is pronounced *ă*, obscure, except when emphatic, as, give me *ă* book, not give me *ā* book.

o in *o*n, t*o*ss, G*o*d, l*o*ss, etc., requires the short *ŏ*, not *ăwŭn*, *tăwŭs*, *găwd*.

My, when emphatic and in solemn style, takes the long sound of *ī*; in all other cases short *ĭ*, as *mў*. *Myself* should never have the long *y*.

The is pronounced *thĭ* before a vowel, and *thŭ* before a consonant, as *Thĭ* earth is round, *Thŭ* bird has flown.

In such phrases as "*not yet*," "*don't you go*," etc., great care should be taken not to blend the sounds *t* and *y*, equivalent to "*dōn choo gō*," "*nŏ-chĕt*."

The sound of *o* (*ô*), in t*o*, n*oo*n, m*oo*n, etc., is frequently incorrectly given with the sound of *ū* in *use*: as *tū*, *nūn*, *mūn*.

The phrase *of the*, as, "*The hour of the day*," sometimes incorrectly given, "*The hour o' the day*."

And, in such phrases as "*exercise and temperance*," often incorrectly rendered "*exercise an' temperance*," or, "*exercise 'nd temperance*."

Unaccented Syllables which are often Imperfectly Enunciated.

Initial.

In practising the following, give the italic letter without prolongation.

ē and *ō* long, *slightly obscure.*

Say *e*vent′, not *ŭ*vent′; *o*bey′, not *ŭ*bey′.

*e*rect	be*h*ind	*o*blige	po*l*ite
*e*lude	pre*c*ede	*o*bey	pro*n*ounce
*e*rase	de*l*ight	*o*mit	ho*r*izon
*e*lect	be*g*one	*o*paque	co*l*ossal

ă, *ĭ*, *ŏ* (short), *slightly obscure.*

Say *ă*bode′, not *ā*bode′.

*a*bode	*a*bash	*o*ccur	d*i*vide
*a*bound	*o*btain	c*o*nvince	d*i*verge
*a*bate	c*o*llect	m*i*nute	b*i*tumen

Middle.

e, *ĭ*, *o*, and *u*, in middle syllable, often omitted.

Say ev′*ĕ*ry, not ev'ry; fam′*ĭ*ly, not fam'ly; his′*to*ry, not hist'ry; reg′*ū*lar, not reg'lar.

lit*e*ral	fam*i*ly	ag*o*ny	artic*u*late
sev*e*ral	sagac*i*ty	can*o*py	sing*u*lar
trav*e*ller	infirm*i*ty	mem*o*ry	nat*u*ral
rev*e*rence	agil*i*ty	eb*o*ny	ed*u*cate

Final.

able and ably.

Avoid the too common error of inserting a sound like *ŭ* in *up* between the *b* and *l* of the syllable *ble*, thus, peaceab*ŭl* for peaceab*le*.

In the terminations *able* and *ably*, preserve the sound of short *ă*, as in battle, rendered slightly obscure, however, from being unaccented, thus tolerăbly, not tolerābly.

ami*a*ble	abomin*a*ble	commend*a*bly	toler*a*bly
formid*a*ble	applic*a*ble	respect*a*bly	soci*a*bly
agree*a*ble	formid*a*bly	immut*a*bly	honour*a*bly

ible and ibly.

Incorrectly enunciated with the *ŭ* of bubble, for the *ĭ* of nibble, slightly obscure, thus sensŭble for sensĭble, forcŭbly for forcĭbly.

illegĭble	audĭble	audĭbly	forcĭbly
forcĭble	susceptĭble	incredĭbly	intelligĭbly
invincĭble	feasĭble	contemptĭbly	invincĭbly

ure.

Say fēat'yure, not feach'ŭr.

nat*ure*	meas*ure*	seiz*ure*	inclos*ure*
creat*ure*	stat*ure*	eras*ure*	portrait*ure*
treas*ure*	leis*ure*	depart*ure*	legislat*ure*

tion, sion.

Say nāsh'ŭn, not nash'n. Say man'shŭn, not mansh'n

addi*tion*	cau*tion*	confes*sion*	deci*sion*
institu*tion*	sta*tion*	subver*sion*	percep*tion*
op*tion*	succes*sion*	explo*sion*	solu*tion*

ess.

Say need'lĕss, *ĕ* (short), *obscure*, not need'lĭss.

heed*less*	life*less*	harsh*ness*	care*lessness*
care*less*	fond*ness*	use*less*	life*lessness*
kind*ness*	glad*ness*	good*ness*	heed*lessness*

ful and fully.

Say need′fŭl, not need′fŭll.

play*ful*	beauti*fully*	fear*ful*	tune*ful*
peace*ful*	art*fully*	need*ful*	play*ful*
fret*ful*	hope*fully*	hurt*ful*	aw*ful*

ent and ence.

Say mo′mĕnt, ĕ (short), *obscure*, not mo′mŭnt.

ard*ent*	diligen*ce*	frequ*ent*	cresc*ent*
conv*ent*	influ*ence*	punishm*ent*	pung*ent*
fragm*ent*	eloqu*ence*	pavem*ent*	movem*ent*

y short—final.

Preserve the sound of short ĭ as reverĭ in revery, not the sound of ē as reverē.

hand*y*	lotter*y*	gracefull*y*	needfull*y*
wealth*y*	forger*y*	hopefull*y*	willingl*y*
liver*y*	flatter*y*	cheerfull*y*	rightfull*y*

e in final *el* is *generally* sounded, though obscure. Say nov′*el*, not nov′*l*.

canc*el*	chap*el*	rev*el*	gosp*el*
trav*el*	lev*el*	cam*el*	chanc*el*
reb*el*	mod*el*	squirr*el*	nov*el*

Exceptions.

Grovel, shrivel, shovel, mantel, measels, ravel, shekel, swivel, drivel, hazel, weasel, rivel, snivel, navel, ousel.

en.

e in final *en* is *generally* silent.

sev'n	gold'n	elev'n	froz'n
heav'n	molt'n	ev'n	burd'n
giv'n	gard'n	quick'n	doz'n

Exceptions.

Chicken, hyphen, aspen, marten, sudden, mitten, siren, platen, patten, kitchen, abdomen, acumen, bitumen, catechumen, hymen, latten, legumen, linen, omen, pollen, regimen, sloven, specimen, ticken, woollen, women, cerumen.

o and ow final.

Say pota′tō, not pota′tŭ.

Tobacco	borrow	window	mellow
motto	merino	meadow	follow
fellow	mosquito	willow	pillow

sm, lm, rm.

Avoid inserting a sound like ŭ in *but*, between the *m* and the sound which precedes it, as chasŭm for chasm.

spasm	phantasm	overwhelm	film
criticism	exorcism	alarm	elm
fanaticism	chasm	disarm	storm

r after a vowel.

Say fa*r*m, not fa*w*m.

farm	rampart	market	liberty
born	depart	lordly	disorder
forlorn	murmur	orphan	heartily

Common Errors Exemplified in Sentences and Phrases.

I (*saw*) a man who told me all things that ever I did.

I have no *idea* of what is meant.

He has violated the *law* of the land.

You were then ready *to* depart.

His politic*a*l opinions were liber*a*l.

His *character* was held in just *estimation.*

His no*tions* of his own condi*tion* were absurd.

He fails in *articulate* utterance.

On T*u*esday he will perform the d*u*ty.

His *composition* was far from being *correct.*

Sev'n times elev'n are sev'nty-sev'n.

The vess*e*l was built as a mod*e*l.

His music*a*l tone had a comic*a*l effect.

Looking out of the wind*ow* on the will*ow*s in the mead*ow*.

R*a*r*e*ly does pov*e*rty overtake the diligent.

They committed the whole piece to memory.

She studies history, rhetoric, and elocution.

His eloquence set the colonies in a flame.

The measure is prepost*e*rous.

The fount*ai*n is at the base of the mount*ai*n.

We are neither fastidi*ous* nor covet*ous.*

A severe calam*i*ty befell the fam*i*ly.

There is wonderful m*u*sic in the h*u*man voice when att*u*ned aright.

How beautif*ul* the scene; how delightf*ul* the prospect.

Polite manners win favor.

*Be*hold he is *be*fore you.

Be pr*e*pared to pr*e*cede them.

His *o*pinion was that we ought to *o*bey.

The building, which was *con*structed of wood and *con*tained a vast quantity of *com*bustible material, was in a short time *con*sumed.

The feat*ur*es were true to nat*ur*e.

If you draw aside the cur*tain*, you will cer*tain*ly find it.

Imm*or*tal though no m*or*e.

The crea*tion* and preserva*tion* of life.

> There's a *new* foot on the floor, my friend,
> And a *new* face at the door, my friend—
> A *new* face at the door.

The criti*cism* aroused a spirit of fanati*cism*.

We he*ar*tily approve the sentiments of Lib*er*ty.

These abomin*able* principles, and this more abomin*able* avowal of them.

CHAPTER VI.

PAUSES.

In pronouncing a word of more than one syllable, we naturally make a slight, perhaps almost imperceptible pause between the syllables; otherwise, the word would be a succession of meaningless sounds: thus, in the word nat-u-ral-ly, we have four syllables, each group or syllable being detached from the others by a slight pause.

In communicating thought by a *succession* of *words*, pauses are still more necessary between the *parts* of a *sentence.*

Pauses are the intervals observed between words, clauses, sentences, and paragraphs, which serve to make the *meaning* intelligible.

Another distinct office of the pause, as associated with the *time* or *movement* as an element of expression, is to give greater force to *emotional utterance.*

Awe and solemnity require slow movement and long pauses.

Joy and cheerfulness, quick movement and short pauses.

Pauses may be divided into GRAMMATICAL, RHETORICAL, and EMPHATIC.

The *first* indicate the syntactical relation of words and clauses, and are addressed to the eye.

The *second* indicate the relations between *rhetorical*

divisions of the discourse, and are determined by the *meaning* and the *ear*. These pauses may, or may *not* correspond to the first in giving expression to speech.

The emphatic pause is very effective before *emphatic* words, sometimes *before* and *after* an emphatic word or phrase, as in the following example. (The pause is marked with a dash.)

Example. Ye know too well the story of our thraldom; we are — *slaves*. The bright sun rises to his course and lights — a *race* of *slaves;* he sets, and his last beam falls — on a *slave*.

The shades of thought and feeling are so varied that no exact rule can be given for the *length* of pauses. The prevailing sentiment and emotion must be the guide.

General Directions for Pauses.

I. *General heads of discourse require longer pauses between them than subordinate ones; subordinate heads, longer than paragraphs; paragraphs, than sentences; and sentences, than words, phrases, and clauses.*

II. *In narrative, didactic, and descriptive selections, pauses are of moderate length.*

III. *In grave, solemn, pathetic selections, the pauses are long.*

IV. *In joyous, animated, spirited selections, the pauses are short.*

V. *Pause after the subject of a sentence when it consists of several words, or of one word, if it be important.*

Example. Knowledge | is power.

Example. The cheap defence of nations, the nurse of manly sentiment and heroic enterprise | is gone.

VI. *Any member of a sentence occurring between the subject and predicate, is separated by a pause.*

Example. Nymph | in thy orisons |
Be all my sins remembered.

Example. This | though it may make the unskilful laugh | cannot but make the judicious grieve.

VII. *After words in apposition or opposition to each other.*

Example. Sleep | gentle sleep |
Nature's soft nurse | how have I frighted thee.

Example. Some place their bliss in action | some—in ease;
Those | call it pleasure, and contentment—these.

VIII. *Pause before a preposition, a relative pronoun, conjunction, an adverb, and before the infinitive mood.*

Example. What a piece | of work is man! How noble | in reason! how infinite | in faculties! in form and moving | how express and admirable! In action | how like an angel! in apprehension | how like a god!

Example. The look | that spoke gladness and welcome | was gone. The blaze | that shone bright in the hall | was no more.

Example. Who would not wish to be from wealth exempt,
Since riches | point to misery | and contempt.

Example. I speak | as to wise men: judge ye what I say.

Example. What eye has been permitted | to see, what ear | to hear, what heart | to conceive those

things which God has in preparation for such as love Him?

IX. *Pause after the nominative independent.*

Example. O liberty! | liberty! | how many crimes are committed in thy name.

Example. These are thy glorious works, Parent of good, | Almighty, | thine this universal frame.

X. *Pause before and after an adjective or a participle following the word which it limits, and between the parts of a sentence that can be transposed.*

Example. From pavement | rough, or frozen ground, The engine's rattling wheels resound.

Example. To an American | visiting Europe, the long voyage he has to make is an excellent pre parative.

Example. With many a weary sigh and heavy groan, Up a high hill | he heaves a huge round stone.

XI. *Pause between two or more adjectives limiting the same noun.*

Example. Up from the meadows rich with corn, Clear in the cool | September morn.

XII. *A very long pause precedes an emphatic word, and is called the emphatic pause.*

Example. Ye know too well
The story of our thralldom; we are—*slaves.*
The bright sun rises to his course, and lights—
A *race of slaves;* he sets, and his last beam
Falls—on a *slave.*

DETERMINE THE PAUSES IN THE FOLLOWING.

All floats on the surface of that river, which with swift current is running towards a boundless ocean.

The price of improvement is labor.

That course if persevered in will secure the prize.

The experience of want enhances the value of plenty.

Remember thy Creator in the days of thy youth.

His highest enjoyment was to relieve the distressed.

O! sacred Truth! thy triumph ceased awhile,
And Hope, thy sister, ceased with thee to smile.

The sentence is terrible, it is—death.

This castle hath a pleasant seat; the air doth nimbly and sweetly recommend itself unto our gentle senses.

It is more blessed to give than to receive.

The man is an artist undoubtedly; his specimens, I think fine in the extreme.

To die—to sleep—
No more; and by a sleep, to say we end
The heartache, and the thousand natural shocks
That flesh is heir to; 'tis a consummation
Devoutly to be wished!

Pitch upon that course of life which is the most excellent, and habit will render it the most delightful.

Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

An hour passed on—the Turk awoke;
That bright dream was his last;
He woke—to hear his sentries shriek,
"To arms! they come! the Greek! the Greek!"
He woke—to die 'midst flame and smoke,
And shout, and groan, and sabre-stroke,
And death-shots falling thick and fast
As lightnings from the mountain-cloud,
And heard, with voice as trumpet loud,
Bozzaris cheer his band.

CHAPTER VII.

INFLECTIONS, OR SLIDES, AND CADENCE.

Inflection, in Elocution, signifies the sliding of the voice upward or downward, upon a sound or syllable, as in the question, Is it true? the voice slides upward on the sound *u*. In the answer, Yes, the voice slides downward on the vowel *e*.

Without inflections, reading and speech become lifeless and monotonous, and language is divested of its true meaning and force; while an excessive use of inflections renders the utterance harsh and formal.

The application of the *falling* inflection is based on *force* and *completeness* of *thought*; the rising inflection on *incompleteness* of thought or *suspension* of *sense*.

Diatonic slides indicate whole tones.

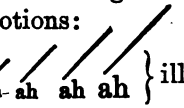
(The term *diatonic* is used for convenience, though we cannot, in speaking, as in singing, fix any exact scale or limit for the voice.)

The slides of the voice, up or down, must be determined by the meaning, and by the force and intensity of emotion.

In *unimpassioned utterance*, the voice slides through short intervals, or perhaps one tone; as, I did not say blame, but fame.

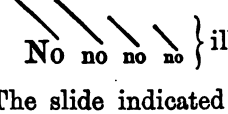
In *strong emotion*, the slides are strongly marked; the voice sometimes extending through a fifth or octave, upward or downward.

The following diagrams will serve to illustrate the comparative length of slides in the utterance of varying emotions:



} illustrating rising inflections.

The first, or slide of a tone, may characterize all language of simple inquiry, suspension of sense, address, and unimpassioned sentiment. The second, or slide of a third, may apply to earnest inquiry, surprise, etc. The third, or slide of a fifth, to wonder. The fourth, or slide of an octave, to extreme surprise or astonishment.



} illustrating downward inflections.

The slide indicated by the two shortest marks in the above illustrations, may be called *short*, or *unimpassioned;* the others *long*, or *emotional slides.*

The **Semitonic slides** indicate half tones, and characterize expressions of grief, sorrow, pity, pathos, etc., and are illustrated by the acute and grave accents (′ ‵).

The **Circumflex**, or **Wave**, is the double inflection on the same sound, and expresses irony, sarcasm, raillery, mirth, humor, and wit, and is marked thus, (∧), (∨).

In its subdued form the wave is effective in marking close distinctions of sense; also in imparting to sublime and elevated sentiments an additional dignity and power, in which form, care must be taken that it be not used to excess.

The **Monotone** prevails in expressing emotions of grandeur, vastness, and power, or when the speaker is supposed to be incapable of human passion, as a spiritual being or ghost, and is marked thus (¯). It must not be confounded with *monotony*. Monotone means absence of slides, but not necessarily unvarying pitch.

THE RISING INFLECTION IS APPLIED:

1st. *To direct inquiry, except when repeated for emphasis.*

Example. Are you sick, Hubert?

Example. What! looked he frowningly?

2d. *To incompleteness of thought, expression of a condition, and suspension of sense.*

Example. Destitute of resources, he fled in disguise.

Example. If Christ be not risen, then is our preaching vain, and your faith is also vain.

Example. Your enemies may be formidable by their numbers and their power; but He who is with you is mightier than they.

3d. *To address and apostrophe, when not solemn or emphatic.*

Example. Sir, we have done everything that could be done to avert the storm that is now coming on.

Example. And I have loved thee, ocean!

Example. But thou, O hope, with eyes so fair,
What was thy delighted measure?

4th. *Repetition of another's words, expressing incredulity or surprise.*

Example. What! surrender on terms so dishonorable?

Example. If it be,
Why seems it so particular with thee?
Seems, madam! nay, it is; I know not seems.

5th. *To the last member of a commencing series; and next to the last member of a concluding series.*

Example. The young, the healthy, and the prosperous should not presume on their advantages.

Example. True gentleness teaches us to bear one another's burdens; to rejoice with those that rejoice; to weep with those who weep; to be kind and tender-hearted; to be pitiful and courteous; and be patient towards all men.

6th. *To negative ideas.*

Example. Labor not for the meat that perisheth; but for that meat which endureth unto everlasting life.

Example. Lady, you utter madness, and not sorrow.

7th. *To poetical thoughts, either in prose or poetry*

Example. When Music, heavenly maid! was young,
While yet in early Greece she sung,
The Passions oft, to hear her shell,
Thronged around her magic cell;

Exulting, trembling, raging, fainting,
Possessed beyond the muse's painting;
By turns they felt the glowing mind
Disturbed, delighted, raised, refined;
Till once, 't is said, when all were fired,
Filled with fury, rapt, inspired,
From the supporting myrtles round
They snatched her instruments of sound;
And, as they oft had heard apart
Sweet lessons of her forceful art,
Each, for Madness ruled the hour,
Would prove his own expressive power.

Exceptions to any of the preceding rules may occur in cases of marked emphasis.

THE FALLING INFLECTION IS APPLIED:

1st. *To the indirect question.*

Example. When do you go to town?

Example. What is it that gentlemen wish? what would they have?

2d. *To completeness of thought.*

Example. Nothing in man's wonderful nature can be more wonderful or mysterious than his gift of memory.

Example. Let your companions be select; let them

be such as you can love for their good qualities, and whose virtues you are desirous to emulate.

3d. *To positive thoughts.*

Example. He was an enemy, not a friend.

4th. *To the language of command, of abrupt exclamation, denunciation, wonder, declaration, courage, calling, shouting, and all fervid emotion and forcible expression.*

Denunciation.

Example. Woe! woe! to the riders that trample them down.

Command.

Example. Arm! arm! it is, it is the cannon's opening roar!

Calling.

Example. Up drawbridge, groom! What, warder, ho!
Let the portcullis fall!

Wonder.

Example. Where should this music be? I' th' air, or i' th' earth?

Impatience.

Example. Alas, the day! What shall I do with my doublet and hose? What did he, when thou saw'st him? What said he? How look'd he? Wherein went he? How parted he with thee? And when shalt thou see him again? Answer me in one word.

Anger.

Example. Hear me, recreant! on thine allegiance, hear me.

Hatred.

Example. How like a fawning publican he looks! I hate him, for he is a Christian!

5th. *To repetition of emphatic clause and words.*

Example. Yes, Athenians, I repeat it. You, yourselves, are the contrivers of your own ruin.

APPLICATION OF BOTH INFLECTIONS.

1st. *Contrasted words take opposite slides.*

Example. A friend cannot be known in prosperity, and an enemy cannot be hidden in adversity.

Example. Not that I loved Cæsar less, but Rome more.

2d. *Words preceding the disjunctive 'or' take the rising inflection; words following, the falling inflection.*

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

The baptism of John, was it from heaven, or of men?

3d. *A parenthetical or explanatory clause takes the same inflection as the word preceding the clause.*

If we exercise upright principles (and we cannot have them unless we exercise them) they must be perpetually on the increase.

Upward Circumflex.

Scorn.

Example. To ask him for a favor! I scorn it.

Downward Circumflex.

Example. A second Daniel, a Daniel, Jew;
Now, Infidel, I have thee on the hip.

Reproach.

Example. Hamlet, you have your father much offended.
Mother, you have my father much offended.

Subdued Wave or Circumflex.

Solemnity.

Leaves have their time to fall,
And flowers to wither at north wind's breath,
And stars to set,— but all,
Thou hast all seasons for thine own, O Death!

The Distinctive Wave.

The day has been considered as an image of the year, and a year as the representation of life. The

morning answers to the spring, and spring to childhood and youth; the noon corresponds to the summer, and the summer to the strength of manhood. The evening is an emblem of autumn, and autumn of declining life. The night, with its silence and darkness, shows the winter, in which all the powers of vegetation are benumbed, and the winter points out the time when life shall cease, with its hopes and pleasures.

The Monotone.

Awe and Reverence.

Example. Bless the Lōrd,
Ō mȳ sōul;
and āll that is within mē,
blēss his
hōly nāme.

Horror and Gloom.

Example. I could a tāle unfold, whose lightest wōrd
Would harrow up thy sōul, frēeze thy young blood,
Make thy two ēyes like stārs start from their sphēres,
Thy knotted and combīned lōcks to pārt,
And each particular hāir to stand on end,
Like qūills upon the fretful pōrcupīne.

Upward Semitonic Slides.

Weakness and Pathos.

Give me three grains of córn, móther,
Only three grains of córn;
It will keep the little life I háve
Till the coming of the morn.

Downward Semitonic Slides.

Pity and Grief.

O, I have sùffered
With those that I saw sùffer! a brave vessel,
Who had, no doubt, some nòble creatures in her,
Dash'd all to pièces. O, the cry did knock
Against my very heàrt! Poor soùls! they pèrish'd.
Had I been any god of power, I would
Have sunk the sea within the eàrth, or e'er
It should the good ship so have swallowed, and
The freighting souls within her.

Analyze the Following Examples, and Apply Correct Inflections:

1. To arms! they come: the Greek! the Greek!

2. We must fight — I repeat it, sir, we must fight.

3. Great and marvellous are thy works, Lord God Almighty!

4. A countenance more in sorrow than in anger.

5. Who's here so base that he would be a bondman?

6. How accomplish it? Certainly not by never attempting it.

7. Lily bells! lily bells! swinging and ringing:
Sweet golden bells on the still summer air,
Are ye calling the birds to their matins of singing,
Summoning Nature to worship and prayer?

8. Mankind are besieged by war, famine, pestilence, volcano, storm, and fire.

9. Eloquence is action — noble, sublime, godlike action.

10. Milton is the most sublime, and Homer the most picturesque.

11. Valor, humanity, courtesy, justice, and honor were the characteristics of chivalry.

12. O, my son Absalom! my son, my son Absalom!

13. Know ye not, brethren (for I speak to them that know the law), how the law hath dominion over a man as long as he liveth?

14. And Elijah mocked the priests of Baal, and said: Cry aloud, for he is a God; either he is talking, or he is pursuing, or he is on a journey, or, peradventure, he sleepeth and must be awaked.

15. Holy! holy! holy! Lord God of Sabaoth.

16. You blocks, you stones, you worse than senseless things.

17. And were I an American, as I am an Englishman, while a single foreign troop was landed in my country, *I never would lay down my arms; never*, NEVER, NEVER!

18. Saw *who?*
My lord, the king, your father.
The *king? my father?*

19. Mr. Chairman, I call on your interference to put a stop to this uproar.

20. Oh, but he paused upon the brink!

21. If we would be truly happy, we must be actively useful.

22. Did you not hear it?
No! 't was but the wind,
Or the car rattling o'er the stony street.

23. Oh, sacred truth! thy triumph ceased awhile

24. Take heed! take heed!
They will fly with speed,
For I 've just new-strung my bow;
My quiver is full, and if oft I pull,
Some arrow may hit, you know.

25. "I've seen it, sir, as well as you,
And must again affirm it blue.
At leisure I the beast surveyed,
Extended in the cooling shade."
"'T is green, 't is green, sir, I assure ye."
"Green!" cried the other, in a fury.
"Why, sir, d'ye think I've lost my eyes?"
"'T were no great loss," the friend replies;
"For if they always serve you thus,
You 'll find 'em but of little use."

Cadence.

Cadence is the closing tone of a sentence, and, when properly used, implies a completion of the sense.

It is among the chief sources of variety and harmony in speech, and forms a chaste ornament in reading. Much of the formal, tedious, unmeaning reading is due to a uniform and mechanical use of cadence, or perhaps to the absence of it, which produces the effect of a wandering tone at the end of a sentence.

The too prevalent idea that the voice must fall at a period is false. The inflection at the close of a sentence must be determined by the sense; thus, in the following sentence:

It is not with finite beings like ourselves that we hold intercóurse. The negative character of the thought, which implies a contrast, requires an upward slide as the final tone.

Cadence applies, then, only to the completion of a thought, which requires for its true expression a down ward slide.

In the utterance of forcible emotion, the cadence

is abrupt; in gentle expressions it is gradual and moderate.

One of the most frequent faults in the application of the cadence is heard in the continually recurring *minor or semitonic slide* at the end of every clause and sentence. Another serious fault is the *abrupt fall of the voice upon the last word of every sentence.* A third is the too *gradual fall of the voice from the beginning to the close of a sentence.*

Attention to the *thought* and *meaning* of what is read, together with judicious selections for practice, will do much to remove such faults.

Examples Illustrating Errors in Cadence.

Minor Cadence.

Rejoice! you men of Angiers; ring your bells:
King John, your king and England's, doth approach;
Open your gates, and give the victors way.

Abrupt Cadence.

Romans, countrymen, and lovers;| hear me for my cause, and be silent, that you may hear:| believe me for mine honor, and have respect for mine honor, that you may believe:| censure me in your wisdom, and awake your senses, that you may the better judge.|

Gradual Cadence.

Yes, Athenians, I repeat it:
You,
yourselves,
are the contrivers
of your own
ruin.

CHAPTER VIII.

EMPHASIS.

Emphasis is to the ear what color is to the eye; it gives *light* and *shade*, the great relief and variety in speech.

Emphasis denotes the manner in which a word, phrase, or clause is made prominent in a sentence, and is effected in various ways. It is the application of emphasis that decides the *meaning* of what is read or spoken.

In the sentence, Did Brutus kill Cæsar in the senate? the meaning may be entirely changed according to the word emphasized; as,

Did *Brutus* kill Cæsar in the senate?

Did Brutus *kill* Cæsar in the senate?

Did Brutus kill *Cæsar* in the senate?

Did Brutus kill Cæsar in the *senate?*

Emphasis is closely allied to inflection, as every emphatic word has a *distinctive inflection;* but it properly implies a knowledge of *all* the principles which relate to expression in speech; as *one* or *many* may be requisite to produce the desired effect.

A whisper even may make a word emphatic.

A pause before, or before and after a word, is a very effective means of emphasis.

A thorough mastery of the thought and emotion, embodied in the language, is the only sure means of determining the emphatic word or words.

The two distinguishing features of emphasis may be classed as—Emphasis of Sense and Emphasis of Emotion.

The former is based on the *antithesis* of words or ideas, and may be expressed or understood.

The latter is based on *strong feeling*, and must be determined by the conception and taste of the reader.

Emphasis of Sense.

Contrast Expressed.

Example. The *young* are slaves to *novelty;* the *old*, to *custom.*

Example. The children of *this* world marry and are given in marriage; but they that shall be accounted worthy to obtain *that* world neither marry nor are given in marriage.

Example. It is a custom more honored in the *breach*, than in the *observance.*

Example. I come to *bury* Cæsar, not to *praise* him.

Example. As Cæsar *loved* me, I *weep* for him; as he was *fortunate*, I *rejoice* at it; as he was *valiant*, I *honor* him; but as he was *ambitious*, I *slew* him. There are *tears* for his *love; joy* for his *fortune; honor* for his *valor*, and *death* for his *ambition.*

Contrast Implied.

Example. Common calamities and common blessings, fall *heavily* upon the *envious.*

Example. Slight are the *outward* signs of evil thought.

Example. We receive such *repeated* intimations of decay in the world through which we are passing; decline and change, and loss *follow* decline, and change

and loss in such *rapid* succession, that we can almost catch the *sound* of universal wasting, and *hear* the work of desolation going on busily around us.

Emphasis of Emotion.

Imprecation.

Example. ACCURSED be the fagots that blaze at his feet,
Where his HEART shall be thrown ere it ceases to beat.

Joy and Exultation.

Example. AWAKE! AWÅKE! put on thy strength, O Zion; put on thy garments, O Jerusalem, the holy city.

Bold Command.

ON them, hussars! in THUNDER on them wheel.

Rapture.

Hark! they whisper,—angels say,
"SISTER SPIRIT! COME AWAY!"

Terror.

"THE FOE! THEY COME! THEY COME!"

Impassioned Interrogation.

Who is here so base that he would be a bondman? If *any*, SPEAK; for *him* have I OFFENDED. Who is here so rude that would not be a Roman? If *any*, SPEAK; for *him* have I OFFENDED. Who is here so vile that would not love his country? If *any*, SPEAK; for *him* have I OFFENDED. I pause for a reply.

Test Exercise on Inflections and Emphasis.

Charity.

Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up,

Doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil;

Rejoiceth not in iniquity, but rejoiceth in the truth;

Beareth all things, believeth all things, hopeth all things, endureth all things.

Charity never faileth: but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away.

For we know in part, and we prophesy in part.

But when that which is perfect is come, then that which is in part shall be done away.

When I was a child, I spake as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things.

For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.

And now abideth faith, hope, charity, these three; but the greatest of these is charity.

CHAPTER IX.

THOUGHT ANALYSIS OF UNIMPASSIONED LANGUAGE.

A thorough mastery of the meaning and sentiment of the written language is essential to a correct application of the principles of expression embodied in Part I.

Note the special *incidents* in narration, *objects* in description, or *subjects* in the didactic and argumentative styles; give the etymology and derivation of words.

Begin at the *end* of a sentence, so as to prevent the possibility of reading negligently.

Sound the vocals in each word.

Articulate the subvocals in each word.

Articulate the aspirates in each word.

Enunciate the syllables in each word.

Pronounce each word correctly.

Make a list of the difficult words for a drill exercise.

Read each sentence with reference to pauses.

Read each sentence with special attention to inflection and emphasis.

Lastly, combine all these elements, and read with an easy, fluent enunciation, so as to express the *meaning* clearly and intelligibly.

THE RHINE.

"My second day upon the Rhine was more interesting than my first. The scenery was wilder; the castles

were gloomier. The rush of water was more rapid, and in a narrower bed, through narrower defiles.

"An excellent road runs all along the banks of the river, at the foot of the mountains. The Englishman's coach was often seen upon it. The bugle of the Prussian postilion would sound now and tnen, and echo from hill to hill. Here and there was a cross, with some woman kneeling at its foot. The church-bell would strike at times; the drum of the soldier was often rolled. Here, a chateau; there, the thickly clustering vineyards. Here, peeping over the cliffs on the plains above, the rich, golden harvests waving in the breeze; and there, the hills feathered with little trees. Now the Rhine would branch off into the broad lake in quiet beauty, and, pent up among the mountains, hiding its ingress and egress too, quite deceive you; and anon it would foam, and fret, and chafe, in anger, as it were, that it was passing in such a wild defile.

"Glorious river! glorious in fact, and in fancy, too. Of all the things around, thou art alone unchanged. Castles have fallen; nations have thrown their flags upon thy cliffs; war has often vexed thy bosom; but thou art the same as ever, in perpetual youth and beauty; and one does not marvel why feudal lord and fiery chief should seek thy sweet repose.

"The ancient fort of Rheinfeltz is now in view. The best comment I can make upon it is — none at all; for silence often speaks what words cannot. Wilder and wilder the country is. An enormous rock, called Lurleyburg, is on our left. A curious echo is here. Some workmen on the road blew a blast on the bugle, to

astonish us. Our Captain fired off a small piece of cannon; the boatmen of the Rhine were crying, 'Lore-lei, Lore-lei!' invoking the water spirit that has domain here; and 'Lore-lei' responds from her rocky mouths.

"The Rhine seems to have been formed for the purpose of charming the eye, in exhibiting delightful contrasts. As you begin your voyage towards its source, all is dull; and your expectations are badly damped. All at once comes the Drachenfelz, and ruin and ragged cliff. Then the wild passes, of which I have written, with their whirlpools and wilderness of rocks; and then, as you have had enough of this, the Rhinegau opens with the panorama of everything you have seen before, specimens of each, all grouped for one glance of the eye. Wealth, taste, power, rank, in all times, have sought a home within the Rhinegau, or near about it."

QUESTIONS.

What is the character of the above extract? Is it narrative or descriptive? Is it lively or grave? Is it beautiful or sublime?

What is the general character of the inflections? Of the emphasis? Where make the pauses in first paragraph, and why?

Locate and describe the Rhine. What is a castle? Define the bed of a river; a defile. Who is a postilion? What religion would you infer prevailed in France, from the expression "here and there was a cross," etc.?

Describe a chateau; meaning of the phrase "thickly clustering vineyards;" of "ingress and egress;" of "anon."

What sentiments characterize the third paragraph? Why "glorious in fact"?

In fourth paragraph give some account of the Lore-lei.

Give meaning of feudal. What inflections on wealth, taste, power rank?

CHAPTER X.

REGISTERS OF THE VOICE.

The speaking voice is confined to two registers, viz., *Chest* and *Falsetto*. The chest register may be divided into first and second. The limits of these registers are determined by the position and action of the membranes, cartilages, and muscles of the larynx. The changes in these movements are found to take place at fixed points in the musical scale, differing in the male and female voice, except at the transition from upper chest to falsetto, which is alike in both.

A voice properly formed in the various registers, either in speaking or singing, will never become strained or weary from use. The bad results of an undue forcing of the registers, or a perverted action of the muscles of the throat, is exemplified in the voices of many public speakers and teachers, whose voices have become "worn out," as they say, and whose physical health is "broken down."

In producing the chest tones, especially the lower chest, a large column of breath is necessary. The larynx is depressed, thus acting upon the rings of the trachea, tending to widen them, and the cavity of the throat is made as open as possible. The whole vocal apparatus is brought into action, and the voice *seems*

to come from the lowest part of the lungs, whereas it is the *deep resonance* which causes this sensation. In producing the Falsetto Register, the larynx is in its natural position, the cavity of the throat is somewhat contracted, and the resonance is perceived in the mouth and head.

(The term "Falsetto" is used in the same sense as in musical nomenclature.)

The main points to be observed in learning to produce tones in the various registers are:

1st. Proper position.

2d. Control of the breathing.

3d. Control of the palate and organs of throat and mouth.

4th. Right direction of vocal current.

The Falsetto and the *higher tones* of the *second chest*, are used in expressing pity, tenderness, tranquillity, cheerfulness, animation, humor, calling, etc. The Falsetto and higher notes of the second chest combine in unimpassioned narration, and description, and in didactic forms of composition.

The Second Chest Register is used in expressions of repose, solemnity, and pathos, united with grandeur or sublimity, joy, adoration, reverence, courage, command, majesty, power, etc., etc.

The First Chest Register is used in expressions of awe, deep solemnity, horror, melancholy, and gloom, etc.

Forms of Utterance.

Effusive utterance implies an easy, gentle emission of the voice; little breath is required. It is used in the utterance of gentle, tranquil, sublime sentiments and emotions.

Expulsive utterance demands an energetic action of the muscles which control the breath. The voice is full and ample in volume, and in its fullest effects is one of the grandest functions of which it is capable.

It applies to declamatory and impassioned styles of language; to shouting and calling.

Explosive utterance implies a sudden, violent action of the abdominal muscles, by which a large column of breath is forced against the lips of the glottis, producing a clear, sharp, cutting tone. It is the language of the boldest and intensest passions.

This utterance serves to give depth and rotundity to the voice.

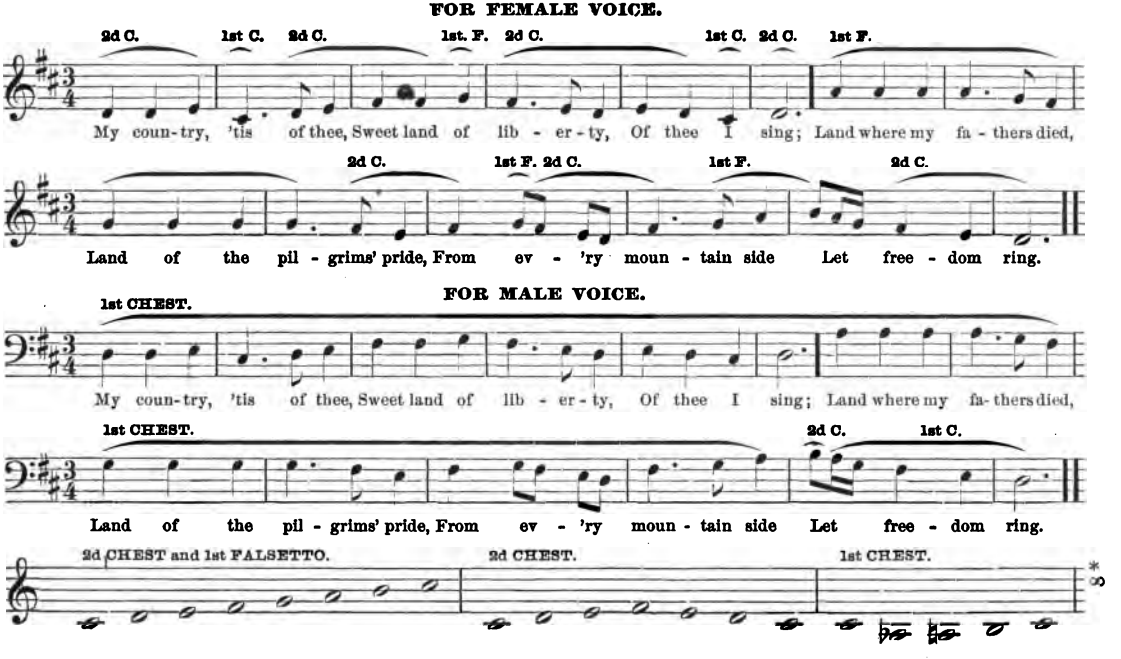
Practise the following:

Inhale the breath, hold the consonant sound for an instant, then burst upon the vocal sounds with a quick percussive stroke of the voice,

Bā, Bē, Bī, Bō, Bô.
Dā, Dē, Dī, Dō, Dô.
Gā, Gē, Gī, Gō, Gô.

Sing the melody on page 85 in the registers in which it is written to syllables kô, rô, lä, sprĭng.

Practise breathing and the long vowels in the three forms of utterance, also examples illustrating each on pages 86, 87, and 89.


FOR FEMALE VOICE.
2d C. 1st C. 2d C. 1st. F. 2d C. 1st C. 2d C. 1st F.
My coun-try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my fa - thers died,
2d C. 1st F. 2d C. 1st F. 2d C.
Land of the pil - grims' pride, From ev - 'ry moun - tain side Let free - dom ring.
FOR MALE VOICE.
1st CHEST.
My coun-try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my fa-thers died,
1st CHEST. 2d C. 1st C.
Land of the pil - grims' pride, From ev - 'ry moun - tain side Let free - dom ring.
2d CHEST and 1st FALSETTO. 2d CHEST. 1st CHEST.

The following selections, in connection with the singing exercise, page 85, may very appropriately be practised as a mechanical exercise for acquiring command over the registers of the voice.

Falsetto and Second Chest.

EFFUSIVE UTTERANCE.

Subdued Force.

PITY AND TENDERNESS.

"I wandered on, scarce knowing where I went,
Till I was seated on an infant's grave.
Alas! I knew the little tenant well;
She was one of a lovely family,
That oft had clung around me like a wreath
Of flowers, the fairest of the maiden spring.
It was a new-made grave, and the green sod
Lay loosely on it; yet affection there
Had reared the stone, her monument of fame.
I read the name I loved to hear her lisp:—
'T was not alone; but every name was there
That lately echoed through that happy dome."

Moderate Force.

JOAN OF ARC.

"What is to be thought of her? What is to be thought of the poor shepherd girl from the hills and forests of Lorraine, who rose suddenly out of the quiet, out of the safety, out of the religious inspiration of deep pastoral solitudes to a station in the van of armies, and to the more perilous station at the right hand of kings?"

EXPULSIVE.

Sustained Force or Calling.

"O captain of the Moorish hold,
Unbar thy gates to me!
And I will give thee gems and gold,
To set Fernando free."

Gay or Brisk Style.

"Last came Joy's ecstatic trial,
He with viny crown advancing,
First to the lively pipe his hand addressed;
But soon he saw the brisk, awaking viol,
Whose sweet, entrancing voice he loved the best."

Humorous or Playful Style.

ARTIFICIAL EDUCATION.

'Thus education (so called in our schools),
With costly materials and capital tools,
Sits down to her work, if you duly reward her,
And sends it home finished, according to order."

Second Chest.

EFFUSIVE UTTERANCE.

Pathos and Sublimity.

"Roll on, thou deep and dark blue ocean, roll,
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin; his control
Stops with the shore! Upon the watery plain
The wrecks are all thy deed; nor doth remain
A shadow of man's ravage, save his own.
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown."

EXPULSIVE.

Declamatory Style.

"The war is actually begun! The next gale that sweeps from the North will bring to our ears the clash of resounding arms! Our brethren are already in the field. Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Heaven! I know

not what course others may take, but as for me, give me *liberty*, or give me *death!*"

Shouting.

"Ye guards of liberty,
I'm with you once again! I call to you
With all my voice; I hold my hands to you,
To show they still are free! I rush to you
As though I could embrace you!"

EXPLOSIVE.

Terror.

"Ah! what is that flame which now bursts on his eye?
Ah! what is that sound which now larums his ear?
'T is the lightning's red glare, painting wrath on the sky;
'T is the crash of the thunder, the groan of the sphere!"

Courage and Command.

"Strike! till the last armed foe expires;
Strike! for your altars and your fires;
Strike! for the green graves of your sires —
God and your native land!"

First Chest.

EFFUSIVE UTTERANCE.

Awe, extending to Fear.

"It thunders! Sons of dust, in reverence bow!
Ancient of days! thou speakest from above;
Thy right hand wields the bolt of terror now:
That hand which scatters peace and joy and love.
Almighty! trembling like a timid child,
I hear thy awful voice,— alarmed, afraid,
I see the flashes of thy lightning wild,—
And in the very grave would hide my head!"

PART II.

Tones and Modulation.

Part I. treats of single tones, as related to *quality, pure* or *impure;* and to those modifications of voice used in the expression of *thought.* In Part II. we consider the tones as expressive of passion or emotion, and considered singly as possessing the three properties: first, FORCE; second, PITCH; third, RATE.

The force or strength of the tone depends upon the breadth of its vibrations; the *pitch,* upon the *number* of its vibrations; the *rate,* upon the *quantity* of vocal sounds, as long or short.

CHAPTER XI.

FORCE AND STRESS.

Force, as a property of voice, constitutes an element of expression which may exist in single or consecutive sounds. It implies strength or loudness of voice in different degrees, from the gentlest whisper to the boldest and most vehement forms of utterance.

The standard degree of force is that which we employ in ordinary conversation and in unimpassioned utterance. Any departure from this, as softer or louder, must be governed by the sentiment or emotion.

Gentle, calm emotions, as grief, sorrow, love, tenderness, tranquillity, etc., require subdued tones.

Strong feelings, as anger, revenge, scorn, alarm, joy, etc., call for loud force, varying in degree according to the intensity of the emotion.

Extreme emotion and secrecy sometimes paralyze the voice, and render it choked and muffled, in the form of aspirated or whispered utterance.

Practise the elementary sounds, columns of words and sentences, in all degrees of force, increasing gradually from a whisper to the greatest volume of which the voice is capable. Reverse the order, observing to preserve the same key in each exercise.

The following selections illustrate the gradations in

force which may be practised in connection with the sounds and words.

EXAMPLES.

Whisper. All silent they went, for the time was approaching.
Half whisper. For the boats! Forward!
Soft force. Hail, holy light! offspring
Of heaven, first born!
Very soft force. Oh, lightly, lightly tread!
Moderate force. Here will we sit, and let the sound of music creep in our ears.
Loud force. Come one, come all; this rock shall fly
From its firm base as soon as I.
Very loud force. To arms! they come! the Greek! the Greek!

MODERATE.

"Life is a great fact. We live. Here is a momentous verity. Most mysterious, and yet most real, is this solemn *now*. Out of the dread, dark, speechless abyss of possibilities, we have come to be among things which are to move, to breathe. Before us lies the immense unknown, and deep silence is its covering."

SOFT.

Repose and Solemnity.

"How hard he breathes! over the snow
I heard just now the crowing cock.
The shadows flicker to and fro;
The cricket chirps; the light burns low;
'T is nearly twelve o'clock.
Shake hands before you die!
Old Year, we 'll dearly rue for you;
What is it we can do for you?
Speak out before you die."

VERY SOFT.

Awe and Tenderness.

"Hush! 'tis a holy hour. The quiet room
Seems like a temple, while yon soft lamps shed
A faint and starry radiance through the gloom,
And the sweet stillness down on young, bright heads,
With all their clustering locks untouched by care,
And bowed, as flowers are bowed with night, in prayer."

WHISPER.

Horror at a Dreadful Apparition.

"How ill this taper burns! *Ha! who comes here?*
I think it is the weakness of mine eyes,
That shapes this monstrous apparition.
It comes upon me: Art thou anything?
Art thou some god, some angel, or some devil,
That mak'st my blood cold, and my hair to stare?
Speak to me, what thou art."

HALF WHISPER.

How dreadful is this place! This is none other than the house of God, and the gate of heaven!

LOUD.

Animation.

"Oh, young Lochinvar is come out of the west—
Through all the wide border his steed was the best;
And save his good broadsword he weapon had none,—
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There ne'er was a knight like the young Lochinvar."

INTENSE, SUSTAINED FORCE.

Shouting and Calling.

"Awake! awake!
Ring the alarm-bell: — Murder! and treason!
Banquo, and Donalbain! Malcolm! awake!"

VERY LOUD.

Anger.

"Whence and what art thou? execrable shape!
That dar'st, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates? Through them I mean to pass,—
That be assured,—without leave asked of thee."

Stress.

In the application of stress, the force of the voice falls on *some portion of the vowel sound* in the accented syllable of emphatic words.

The radical stress implies force on the *beginning* or *opening* of the sound, and belongs to the expression of abrupt and startling emotions; also, in its gentler form, to unimpassioned language, to impart clearness and life to the utterance.

The vanishing stress falls on the *close* or *vanish* of the sound; and expresses impatience, vexation, determination, contempt, astonishment, sullenness, etc.

The median stress is force applied to the *middle* of a sound, and belongs to slow movement, to expressions of pathos, solemnity, grandeur, exultation, admiration, reverence, awe, etc.

The compound stress is force upon the *opening* and *close* of a sound. It expresses surprise, mockery, and raillery.

Thorough stress implies equal force on *all parts* of the sound, and is heard in language of bold command, courage, joy, rapture.

The tremulous stress is a quivering of the voice on a sound, and is used in excessive grief, fatigue, mirth, joy, etc.

EXAMPLES.

Gentle. } Speak the speech, I pray you, as I pro-
Radical stress. } nounced it to you.
Strong. } Next anger rush'd, his eyes on fire.

Vanishing stress. Oh, what a rogue and peasant slave am I!

Median stress. Whence are thy beams, O sun! thy everlasting light?

Compound stress. Gone to be married? Gone to swear a peace?

Thorough stress. Wave, Munich, all thy banners wave.

Tremulous stress. Pity the sorrows of a poor old man.

GENTLE RADICAL.

Gay, Brisk Style.

"Here it comes sparkling,
And there it lies darkling,
Now smoking and frothing,
Its tumult and wrath in,
Till in this rapid race
On which it is bent,
It reaches the place
Of its deep descent."

STRONG RADICAL.

Command.

"Up, comrades, up!
In Rokeby's halls, ne'er be it said our courage falls."

VANISHING.

Defiance.

"And first, I tell thee, haughty peer,
He who does England's message here,
Although the meanest in her state,
May well, proud Angus, be thy mate;
And, Douglas, more, I tell thee, here,
Even in thy pitch of pride,
Here in thy hold, thy vassals near,
(Nay, never look upon your lord,
And lay your hand upon your sword,)
I tell thee, thou 'rt defied!"

MEDIAN.

Solemnity and Gloom.

"O sailor-boy! sailor-boy! never again
Shall love, home, or kindred thy wishes repay;
Unblessed and unhonored, down deep in the main,
Full many a score fathom thy frame shall decay."

COMPOUND.

Surprise and Astonishment.

"What! to attribute the sacred sanctions of God and nature to the massacres of the Indian scalping-knife!"

THOROUGH.

Distraction and Haste.

"Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered!
Stormed at with shot and shell,
Boldly they rode and well;
Into the jaws of death,—
Into the mouth of hell,
Rode the six hundred."

TREMULOUS.

Mirth.

"Oh! then, I see Queen Mab hath been with you.
She comes
In shape no bigger than an agate-stone
On the forefinger of an alderman,
Drawn by a team of little atomies
Athwart men's noses as they lie asleep."

CHAPTER XII.

PITCH.

Pitch is the predominating key-note used in reading or speaking.

The middle pitch of the voice is that of our habitual speech, and is the natural note of calm, unimpassioned utterance, with the slight variation of perhaps a tone above or below.

Strong emotions require greater or less variation in pitch, according to the depth or intensity of feeling.

All degrees below the medium note are associated with feelings of a grave or solemn character. All degrees above are characteristic of gay, joyous, humorous feelings, or of alarm, terror, and surprise.

Strictly defined, the *speaking* voice, considered with reference to its compass, is capable of variation by tones and half tones, as in the *singing* voice.

The varieties of pitch for mechanical drill may be designated as low, very low, middle, high, very high.

Practise vowel sounds; columns of words, and sentences, on various degrees of pitch, beginning with the middle key, then higher and higher until the highest note of the speaking voice is reached without straining it.

Reverse the practice, beginning with the middle key. Adopt successively a lower and lower key until the lowest note of the voice is reached. This exercise,

daily and persistently practised, will extend the compass and pliancy of the voice, and serve to bring it under facile control.

EXAMPLES.

Middle pitch. Lovely art thou, O Peace, and lovely are thy children.

Low pitch. These are thy glorious works, Parent of good.

Very low pitch. How frightful the grave! how deserted and drear!

High pitch. Last came joy's ecstatic trial.

Very high pitch. Come over, come over the river to me.

MIDDLE.

Descriptive.

"In the midst of wild mountain scenery, picturesque but not magnificent, when compared with the White Mountains of New Hampshire, the Adirondack and Catskill range in New York, or the Alleghanies in Western Pennsylvania and Virginia, is a bold promontory, called West Point, rising more than one hundred and fifty feet above the waters of the Hudson; its top a perfectly level and fertile plateau, and every rood hallowed by associations of the deepest interest."

LOW.

Reverence.

"On bended knee,
I recognize thy purpose clearly shown;
My vision Thou hast dimm'd, that I may see
Thyself, Thyself alone."

VERY LOW.

Solemnity and Awe.

"Lord, thou hast been our dwelling-place in all generations. Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God."

HIGH.

Cheerfulness.

"Haste thee, nymph, and bring with thee
Jest and youthful jollity,
Quips and cranks, and wanton wiles,
Nods and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek:
Sport that wrinkled Care derides,
And Laughter, holding both his sides."

VERY HIGH.

Ecstatic Joy.

"Ring, joyous chords! ring out again!
A swifter still and a wilder strain;
And bring fresh wreaths: we will banish all,
Save the free in heart from our festive hall."

Transitions in Pitch.

The following exercise in *transition of pitch* is designed to illustrate the great compass of voice required in reading a single stanza, from the lowest note of the speaking voice to the extreme highest, or through nearly an octave and a half.

Middle Pitch. "Did ye not	High. hear it?	High. No:	Middle. 'twas but the	High. wind,
Middle. Or the	High. car	Middle Note. rattling o'er the stony street;		
Very High. On with the dance;		Very High. let joy	High. be unconfined;	
Whisper. But hark!		Very Low. that heavy sound	Low breaks in once more,	
Middle. As if the	High. clouds	High. its echo	Middle. would repeat;	
High. And nearer,	Very High. clearer,	Very Low. deadlier than before!		
Very High. Arm! arm!	High. it is — it is — the cannon's opening roar!"			

CHAPTER XIII.

RATE OR MOVEMENT.

Rate or movement relates to the utterance, as fast or slow, and is regulated by the *time* in uttering the vowel sounds, and by *pauses*.

Every emotion and sentiment has its appropriate rate.

Moderate rate is characteristic of unimpassioned language, of narrative and descriptive styles, of grave and moderate sentiment.

Slow rate is required in expressing sublime, pathetic, and tranquil emotions.

Very slow rate is exemplified in the expression of the *deepest emotions,* as awe, gloom, horror, melancholy, reverence, and adoration.

Rapid rate is heard in the utterance of animation and cheerfulness.

Very rapid rate belongs to all excited, impassioned feelings and sentiments, as haste, fear, alarm, anger, revenge, etc.

Quantity.

A very important element of *rate* is *quantity* or duration of vowel sounds. Thus, in the word vō-cal, much more time is given to the vowel sound in the first than in the last syllable. The former may be called a *long* and the latter a *short* quantity.

Without a proper use of *long* quantities, it is impossible to render passages expressive of grandeur, solemnity, majesty, etc.; so, on the other hand, any attempt to prolong or swell the voice on short, immutable quantities, produces only burlesque and affectation.

Select sounds, words, and sentences as before, and utter in various movements. Begin as slow as possible (without drawling); increase the rate at each successive utterance, until you shall have reached the greatest possible speed at which the articulation is distinct.

Reverse the order, and deliver, in connection with each stage of practice, the following exercises, illustrating five degrees of rate as associated with appropriate emotions.

EXAMPLES.

Slow rate. Leaves have their time to fall,
And flowers to wither at the North wind's breath.

Very slow rate. I had a dream, which was not all a dream.

Moderate rate. The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath.

Rapid rate. Haste thee, nymph, and bring with thee
Jest and youthful jollity.

Very rapid rate. Send out more horses! skirr the country round!

MODERATE RATE.

"The latest gospel in this world is, know thy work and do it. 'Know thyself;' long enough has that poor 'self' of thine tormented thee; thou wilt never get to 'know' it, I believe! Think it not thy business, this of knowing thyself, thou art an unknowable individual: know what thou canst work at, and work at it like a Hercules! That will be thy better plan."

SLOW MOVEMENT.

Long Quantities and Long Pauses.

Solemnity and Awe.

"Hast thou a charm to stay the morning star
In his steep course? So long he seems to pause
On thy bald, awful head, O sovereign Blanc!
The Arvè and Arveiron at thy base
Rave ceaselessly; but thou, most awful form!
Risest from forth thy silent sea of pines,
How silently!"

VERY SLOW.

Melancholy.

"To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death."

RAPID.

Short Quantities and Short Pauses.

Animation.

"When o'er the hills like a gladsome bride,
Morning walks forth in her beauty's pride,
And leading a band of laughing hours,
Brushes the dew from the nodding flowers.
Oh, cheerily then my voice is heard,
Mingling with that of the soaring bird,
Who flingeth abroad his matins loud,
As he freshens his wing in the cold gray cloud."

VERY RAPID.

Distraction and Terror.

"He springs from his hammock, he flies to the deck,
Amazement confronts him with images dire;
Wild winds and mad waves drive the vessel a-wreck:
The masts fly in splinters, the shrouds are on fire!"

CHAPTER XIV.

EMOTIONAL ANALYSIS.

In order to read *correctly* and *impressively*, it is necessary that the student should have a clear conception of the prevailing sentiment of the piece. For this purpose each lesson should be carefully analyzed with reference to the various emotions, pauses, inflections, emphases, and appropriate *tone*, — including all that relates to pitch, force, stress, and rate, applied to the utterance.

EXAMPLES FOR PRACTICE.

ADDRESS TO A MUMMY.

1. "And thou hast walked about (how strange a story)
In Thebes' streets, three thousand years ago,
When the Memnonium was in all its glory,
And time had not begun to overthrow
Those temples, palaces, and piles stupendous,
Of which the very ruins are tremendous.

"Speak! for thou long enough hast acted dummy;
Thou hast a tongue. Come, let us hear its tune;
Thou 'rt standing on thy legs, above ground, mummy,
Revisiting the glimpses of the moon;
Not like thin ghosts or disembodied creatures,
But with thy bones and flesh, and limbs and features."

THE FUTURE OF NEW ENGLAND.

2. "We bid you welcome to the healthful skies and the verdant fields of New England. We greet your

accession to the great inheritance which we have enjoyed. We welcome you to the blessings of good government and religious liberty. We welcome you to the treasures of science and the delights of learning. We welcome you to the transcendent sweets of domestic life, to the happiness of kindred and parents and children. We welcome you to the immeasurable blessings of rational existence, the immortal hope of Christianity, and the light of everlasting truth."

SCENE FROM "SCHOOL FOR SCANDAL."

3. *Sir Peter.*—Very well, ma'am, very well; so a husband is to have no influence, no authority?

Lady Teazle.—Authority! No, to be sure; if you wanted authority over me, you should have adopted me, and not married me; I am sure you were old enough.

Sir P.—Old enough! ay, there it is. Well, well, Lady Teazle, though my life may be made unhappy by your temper, I'll not be ruined by your extravagance.

Lady T.—My extravagance! Sir Peter, am I to blame because flowers are dear in cold weather? You should find fault with the climate, and not with me. For my part, I 'm sure, I wish it was spring all the year around, and that roses grew under our feet.

Sir P.—Zounds! Madam, if you had been born to this, I should n't wonder at your talking thus; but you forget what your situation was when I married you.

Lady T.—No, no, I don't; 't was a very disagreeable one, or I should never have married you, Sir Peter! Would you have me be out of the fashion?

Sir P.—The fashion, indeed! What had you to do with the fashion before you married me?

Lady T.—For my part, I should think you would like to have your wife thought a woman of taste.

Sir P.—Ay, there again, taste. Zounds! Madam, you had no taste when you married me.

Lady T.—That 's very true, indeed, Sir Peter; and after having married you, I should never pretend to taste again, I allow; but now, Sir Peter, since we have finished our daily jangle, I presume I may go to my engagement at Lady Sneerwell's.

Sir P.—Ay, there 's another precious circumstance, a charming set of acquaintances you have made there.

THE WRECK.

4. "But gentler now the small waves glide,
Like playful lambs o'er a mountain side;
So stately her bearing, so proud her array,
The main she will traverse forever and aye.
Many ports will exult at the gleam of her mast;
Hush! hush! thou vain dreamer, this hour is her last.
Five hundred souls, in one instant of dread,
Are hurried o'er the deck;
And fast the miserable ship
Becomes a hopeless wreck.
Her keel hath struck on hidden rock,
Her planks are torn asunder,
And down come her masts with a reeling shock,
And a hideous crash like thunder."

OUTWARD BOUND.

5. "Hurrah! hurrah! how gaily we ride! How the ship careens! How she leaps! How gracefully she bends! How fair her white wings! How trim her hull! How slim her tall, taper masts! What a

beautiful, dancing fairy! Up from my narrow shelf in the close cabin have I crept for the first time since we loosed cable and swung out upon the tide, and every drop of blood in my veins jostles its neighbor drop exultingly, for here is sublimity unrivalled.

"The wild, shifting, restless sea, with its playful waves chasing one another laughingly, ever and anon leaping up, shivering themselves by the force of their own mad impulse, and descending again in a shower of pearls."

THE FIRE.

6. "When, hark! Oh, horror! What a crash is there;
What shriek is that which fills the midnight air?
'T is fire! 't is fire! She wakes to dream no more;
The hot blast rushes through the blazing door!
The dun smoke eddies round; and, hark! that cry!
'Help! help! Will no one aid? I die — I die!'
She seeks the casement; shuddering at the sight,
She turns again; the fierce flames mock her flight;
Along the crackling stairs they fiercely play,
And roar, exulting, as they seize their prey.
'Help! help! Will no one come?' She can no more;
But, pale and breathless, sinks upon the floor."

GOD.

7. "O thou Eternal One! whose presence bright
All space doth occupy, all motion guide;
Unchanged through Time's all-devastating flight;
Thou only God! There is no God beside!
Being above all beings! Mighty One!
Whom none can comprehend, and none explore;
Who fill'st existence with thyself alone;
Embracing all — supporting — ruling o'er —
Being whom we call God — and know no more."

MACDUFF, ON HEARING OF THE SLAUGHTER OF HIS WIFE AND CHILDREN.

8. *Macd.*—My children, too?

Rosse.—Wife, children, servants, all that could be found.

Macd.—And I must be from thence! My wife kill'd, too?

Rosse.—I have said.

Mal.—Be comforted.

Let 's make us med'cines of our great revenge,
To cure this deadly grief.

Macd.—He has no children. All my pretty ones?
Did you say all? All?
What! all my pretty chickens and their dam at one fell swoop?

Mal.—Dispute it like a man.

Macd.—I shall do so.
But I must also feel it as a man.
I cannot but remember such things were.
That were most precious to me. Did heaven look on,
And would not take their part? Sinful Macduff!
They were all struck for thee! Naught that I am;
Not for their own demerits, but for mine,
Fell slaughter on their souls.—*Macbeth.*

SCENE BETWEEN HUBERT AND ARTHUR.

9. "Alas! what need you be so boisterous, rough?
I will not struggle: I will stand stone-still.
For heaven's sake, let me not be bound.
Nay, hear me, Hubert; drive these men away,

And I will sit as quiet as a lamb;
I will not stir, nor wince, nor speak a word,
Nor look upon the iron angrily.
Thrust but these men away, and I'll forgive you
Whatever torment you may put me to."

PAUL REVERE'S RIDE.

10. "A hurry of hoofs in the village street,
A shape in the moonlight, a bulk in the dark;
And beneath from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet—
That was all! And yet through the gloom and the light,
The fate of a nation was riding that night:
And the spark struck out by that steed in his flight,
Kindled the land into flame with its heat."

BATTLE OF HOHENLINDEN.

11. "The combat deepens. On, ye brave!
Who rush to glory, or the grave!
Wave, Munich! all thy banners wave,
And charge with all thy chivalry.

"Few, few shall part where many meet!
The snow shall be their winding-sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre."

HYMN TO THE FLOWERS.

12. "And then I think of one who in
Her youthful beauty died,
The fair meek blossom that grew up
And faded by my side;
In the cold, moist earth we laid her
When the forest casts the leaf,
And we wept that one so lovely
Should have a life so brief.
Yet not unmeet it was that one,
Like that young friend of ours,
So gentle and so beautiful,
Should perish with the flowers."

THE DYING CHRISTIAN TO HIS SOUL.

18. "Hark! they whisper — angels say,
'Sister spirit, come away;'
What is this absorbs me quite?
Steals my senses, shuts my sight,
Drowns my spirit, draws my breath?
Tell me, my soul, can this be death?

"The world recedes! it disappears!
Heaven opens to mine eyes! mine ears
With sounds seraphic ring!
Lend, lend your wings! I mount! I fly!
O grave! where is thy victory?
O death! where is thy sting?"

KING LEAR BANISHING KENT.

14. "Hear me, recreant! on thine allegiance hear me!
Since thou hast sought to make us break our vow
(Which we durst never yet), and with stain'd pride,
To come betwixt our sentence and our power,
(Which nor our nature nor our place can bear);
Our potency make good; take thy reward—
Five days do we allot thee for provision
To shield thee from diseases of the world;
And on the sixth, to turn thy hated back
Upon our kingdom; if, on the tenth day following
Thy banished trunk be found in our dominions,
That moment is thy death. Away! by Jupiter,
This shall not be revoked!"

THE BORROWED UMBRELLA.

15. Bah! that 's the *third* umbrella gone since Christmas. What were you to do? Why, let him go home in the rain, to be sure. I 'm very certain there was nothing about him that could spoil! Take cold, indeed! He does n't look like one of the sort to take cold. Besides, he 'd have *better* taken cold than

taken our umbrella. Do you hear the *rain*, Mr. Caudle? I say, do you hear the rain? Do you hear it against the windows? Nonsense: you don't impose upon me; you can't be asleep with such a shower as that! Do you hear it, I say? Oh! you *do* hear it! Well, that 's a pretty flood, I think, to last for six weeks; and no stirring all the time out of the house. Pooh! don't think me a fool, Mr. Caudle; don't insult me; *he* return the umbrella? Anybody would think you were born yesterday. As if anybody ever *did* return an umbrella!

THE CATARACT OF LODORE.

16. Here it comes sparkling,
And there it lies darkling;
Here smoking and frothing,
Its tumults and wrath in,
It hastens along, conflicting, strong,
Now striking and raging,
As if a war waging
Its caverns and rocks among.

Rising and leaping,
Sinking and creeping,
Swelling and flinging,
Showering and springing,
Eddying and whisking,
Spouting and frisking,
Twining and twisting,
Around and around,
Collecting, disjecting,
With endless rebound
Smiting and fighting,
In turmoil delighting;
Confounding, astounding.
Dizzying and deafening the ear with its sound.

SONG OF THE SHIRT.

17. "Work — work — work,
Till the brain begins to swim!
Work — work — work,
Till the eyes are heavy and dim!
Seam and gusset and band,
Band and gusset and seam,
Till over the buttons I fall asleep,
And sew them on in a dream!"

"Oh, men with sisters dear!
Oh, men with mothers and wives!
It is not linen you 're wearing out,
But human creatures' lives!
Stitch — stitch — stitch,
In poverty, hunger, and dirt,
Sewing at once, with a double thread,
A shroud as well as a shirt!"

EXCELSIOR.

18. The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner, with the strange device,
Excelsior!

His brow was sad; his eye beneath,
Flashed like a falchion from its sheath;
And like a silver clarion rung
The accents of that unknown tongue —
Excelsior!

In happy homes he saw the light
Of household fires gleam warm and bright;
Above, the spectral glaciers shone,
And from his lips escaped a groan,
Excelsior!

"Try not the pass," the old man said,
"Dark lowers the tempest overhead;

The roaring torrent is deep and wide!"
And loud that clarion voice replied,
Excelsior!

"Oh, stay," the maiden said, "and rest
Thy weary head upon this breast!"
A tear stood in his bright blue eye,
But still he answered, with a sigh,
Excelsior!

"Beware the pine-tree's withered branch;
Beware the awful avalanche!"
This was the peasant's last good-night;
A voice replied far up the height,
Excelsior!

At break of day, as heavenward
The pious monks of St. Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air,
Excelsior!

A traveller by the faithful hound
Half buried in the snow was found;
Still grasping in his hand of ice
That banner, with the strange device,
Excelsior!

There in the twilight cold and gray,
Lifeless but beautiful he lay,
And from the sky serene and far,
A voice fell like a falling star —
Excelsior!

Henry W. Longfellow.

HYMN TO MT. BLANC.

19. "Ye ice-falls! ye that from the mountain's brow
Adown enormous ravines slope amain —
Torrents, methinks, that heard a mighty voice,
And stopped at once amid their maddest plunge!

Motionless torrents! silent cataracts!
Who made you glorious as the gates of heaven
Beneath the keen, full moon? Who bade the sun
Clothe you with rainbows? Who, with living flowers
Of loveliest blue, spread garlands at your feet?
God! let the torrents, like a shout of nations,
Answer! and let the ice-plains echo, God!
God! sing, ye meadow streams, with gladsome voice!
Ye pine groves, with your soft and soul-like sounds!
And they, too, have a voice, yon piles of snow,
And in their perilous fall shall thunder, God!

"Ye living flowers that skirt the eternal frost!
Ye wild goats sporting round the eagle's nest!
Ye eagles, playmates of the mountain storm!
Ye lightnings, the dread arrows of the clouds!
Ye signs and wonders of the element!
Utter forth God, and fill the hills with praise!"

THE BATTLE OF IVRY.

20. Hurrah! the foes are moving! Hark to the mingled din
Of fife, and steed, and trump, and drum, and roaring culverin!
The fiery duke is pricking fast across St. Andrè's plain,
With all the hireling chivalry of Guelders and Almayne.
Now by the lips of those ye love, fair gentlemen of France,
Charge for the golden lilies now — upon them with the lance!
A thousand spurs are striking deep, a thousand spears in rest,
A thousand knights are pressing close behind the snow-white crest;
And in they burst, and on they rushed, while, like a guiding star,
Amidst the thickest carnage blazed the helmet of Navarre."

THE BELLS.

21. Hear the sledges with the bells —
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!

While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells —
From the jingling and the tinkling of the bells.

Hear the mellow wedding bells —
Golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight!
From the molten, golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats
On the moon!
Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the Future! how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells —
To the rhyming and the chiming of the bells!

Hear the loud alarum bells —
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire.

Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor
Now — now to sit or never,
By the side of the pale-faced moon.

Oh, the bells, bells, bells!
What a tale their terror tells
Of despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows
By the twanging,
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling,
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells,
In the clamor and the clangor of the bells!

Hear the tolling of the bells —
Iron bells!
What a world of solemn thought their monody compels!
In the silence of the night,
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.
And the people — ah! the people —
They that dwell up in the steeple,
All alone,
And who tolling, tolling, tolling,
In that muffled monotone,
Feel a glory in so rolling
On the human heart a stone —

They are neither man nor woman —
They are neither brute nor human —
They are Ghouls:
And their king it is who tolls;
And he rolls, rolls, rolls,
Rolls
A pæan from the bells!
And his merry bosom swells
With the pæan of the bells,
And he dances and he yells,
Keeping time, time, time,
As he knells —
In a happy Runic rhyme,
To the rolling of the bells, bells, bells,
To the tolling of the bells, bells, bells,
To the moaning and the
Groaning of the bells.

E. A. Poe.

CHAPTER XV.

HINTS AND SUGGESTIONS ON THE USE OF THE VOICE.

1. **Pure air** *is indispensable.*

2. Let five minutes be devoted to breathing exercises before each daily vocal drill.

3. If giddiness results from the breathing, discontinue it.

4. The *standing* position is preferable to *sitting.*

5. Never use the voice directly after a full meal, or on an empty stomach.

6. The clothing about the neck and waist should be worn loose.

7. Do not practise too long at once.

8. Fifteen minutes are sufficient for beginners.

9. Daily and systematic drill will alone insure success.

10. *Energy* and *will* must accompany every exercise.

11. Attempt one thing at a time.

12. Use the voice without *restraint.*

13. *Every means* employed to build up a vigorous physical condition is so much capital for good voice.

14. Practise frequently out of doors in mild weather.

15. Keep the passages of the throat and nostrils as clear as possible.

16. Avoid using the voice in the open air in cold weather.

Extempore or Sight Reading.

"To read a piece for the first time with a good, distinct, and deliberate articulation, pronouncing the words with boldness and force, and at the same time with propriety and elegance, distinguishing the more significant words by a natural, forcible, and varied emphasis, and the subordinate words with a proper degree of accent, together with a just variety of pause, inflection, and cadence, accompanied by the emotions and passions, with their correspondent tones, the reader must be in possession of the principles embodied in the preceding pages.

"To read well at sight is a difficult performance: but it can be accomplished by daily effort, the same as a skilful musician, after long, laborious practice, performing a piece of music the first time, can throw into it all the spirit, feeling, and pathos requisite.

"This fine accomplishment, from its very difficulty of acquirement, is, perhaps, the highest excellence of a reader; and the time and labor bestowed in its acquirement will richly repay him in the pleasure he will afford those who may hear him read.

"To render sight reading possible, the reader must cast his eye a little beyond the point at which he is reading; this will enable him to anticipate the sense of what follows, and in time he will be able to take into his mind a whole clause or sentence at a glance of the eye."—*Richard Culver.*

THE END.

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